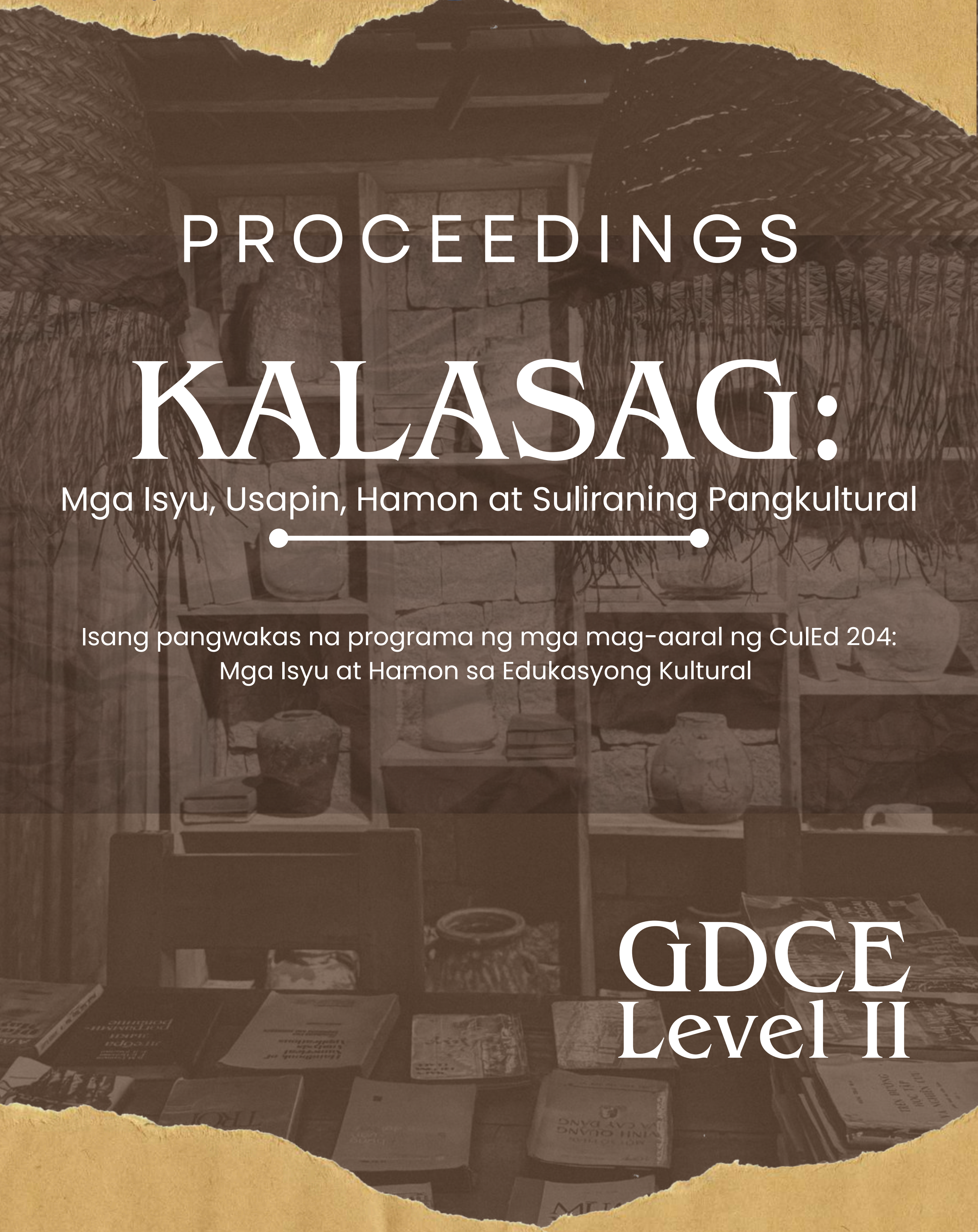
ASIAN INSTITUTE OF MARITIME STUDIES 1993

NCCA

GRADUATE DIPLOMA IN
CULTURAL EDUCATION



PROCEEDINGS

KALASAG:

Mga Isyu, Usapin, Hamon at Suliraning Pangkultural

Isang pangwakas na programa ng mga mag-aaral ng CulEd 204:
Mga Isyu at Hamon sa Edukasyong Kultural

GDCE
Level II

GRADUATE DIPLOMA IN
CULTURAL EDUCATION

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Head, Cultural Affairs and Tourism Development Office, Valenzuela City

B. MESSAGE — **RONALD VINCENT B. SOLIVEN**
Artistic Director and Choreographer of the Simeona F. Chanyungco Lahing Kayumanggi Mananayaw ng Marikina

C. MESSAGE — **DR. RANDY T. NOBLEZA**
Associate Professor II sa College of Arts and Social Sciences ng Marinduque State University

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Dr. Jonathan C. Balsamo

Magandang umaga sa ating lahat. Ang pagbabahagi na gagawin ninyo ngayong umaga ay maaari nating tingnan sa dalawang bagay. Una ay ito ay produkto ng pagsasanay ninyo sa edukasyong kultural.

At ang pagsasanay na ito ay humubog sa inyo ng mga kasanayan sa pananaliksik, pagunawa at pagpapalalim. At ito nga ang bunga ng pagsasanay na iyon. At maaari din itong tingnan bilang pagpapayaman ng ating kasanayan at kaalaman.

Ikalawa ay maaari nating tingnan ang mga papel na ito, mga pananaliksik na ito bilang inyong ambag sa bayan. So yung ating pagsisikap na saliksikin, unawain at ipahayag, ilapit sa bayan ang mga pananaliksik na ito sa kultura ay hindi madali. At ito ay bubuhos ng ating oras, panahon, ng ating sarili.

So maaari din itong tingnan natin bilang mga ambag sa ating bayan. At ano ba ang pangarap natin sa mga pagpupunyagin na ito? Ang gusto naman natin ay maging bahagi tayo ng pagpapalakas, pagpapalalim at pagtataguyod ng kulturang Filipino. Sapagat naniniwala tayo na ang kultura ay kasama na ang sining, kasaysayan, pamana ay mga importanteng sangkap ng pagunlad ng ating bayan.

At magiging mabisa lamang ito kung ito ay maibabahagi sa publiko. Una, sa anyo ng formal na edukasyon sa pagtuturo. At ikalawa, sa mga iba't ibang mga platforms na accessible sa mga kababayan natin.

So makikita natin ay malaking trabaho ang bagay na ito. Subalit, meron tayong magagawa upang masabi nga natin maging mabisa ang kalaman at kamalayan sa kulturang pambansa na ating sinasaliksik, itinuturo at ipinapanaganap. At makikita natin na ang mayamang kulturang ito ng ating bansa ay matatagpuan sa kung nasaan tayo.

MESSAGES

Kung naghahanap tayo ng mga paksa, ng pag-aaralan, tumingin lang tayo sa paligid natin. Tingin natin ang ating komunidad. Nasa ating lokalidad din ang mga sagot, ang makakatulong sa atin upang maypakita natin ang ating kasanayan at kaalaman sa edukasyong kultural.

So binabati ko ang mga mag-aaral sa inyong pagsisikap at patuloy na paghangad na mapalalim pa ang kaalaman at kasanayan. At kung maga ma-improve ang inyong mga sarili, hindi lang para ma-promote sa inyong posisyon bilang guro. Subalit yung talagang maging karapat-dapat at mahusay na guro ng edukasyong kultural na nakapagaambag sa bayan.

Sana ay makita natin ang halaga ng ating ginagawa sapagkat importante ito para sa ikauunlad ng ating bayan. So mabuhay kayo at matuto tayo sa pananaligsik ng bawat isa. At maaaring hindi pa, kung maga maraming pang kailangan gawin, idagdag pero maganda na patuloy tayong nagsisikap.

Hindi man ito perfecto, may makikita tayong mga kakulangan o kahinaan pa. Ito nga yung silbi ng pagbabahagi na ito para maipakita ano na ba yung ating nagawa at paano pa ito ma-improve. Sana ay makita natin na malathala ang inyong mga pag-aaral para mas maraming maabot at mas mapakinabangan nga ng bayan.

Maraming salamat sa pagkakatawang ito. Mabuhay kayong lahat.

Dr. Jonathan C. Balsamo
NCCA GDCE Faculty
Head, Cultural and Tourism Office
City Government of Valenzuela

MESSAGES

Good morning to everyone. Kung ang suliranin po ay tungkol sa mga gawain kultural, I will just speak for myself since meron po kaming dance company.

Siguro ang isa sa mga challenges sa akin ngayon ay kung paano disiplinahin ang mga bata kasi nowadays tayo mas maingat ngayon sa pananalita at kung sila ba ay mapapagalitan or minsan mapapalo, ingat na tayo sa mga gano'n di tulad ng araw na madaling tanggapin ng mga kabataan kung paano sila disiplinahin. And siguro second, kung paano makakatulong ang LGU sa mga gawain kultural para sa komunidad. Minsan nakikakaroon kami ng challenges sa paano makakukuha ng suporta, ng tulong, na hindi lang financial pero yung talagang suporta na maaprobaan yung proyekto, kung gagamitin ng kanilang mga facilities. Until now, na mahirap sa isang NGO na ilapit sa mga LGU ang mga community works for cultural.

And then siguro yung issue rin na minsan napapansin namin ay kung sa mga pagsali sa mga national competitions lalo na if it is folk dance, na minsan may mga restagers na very creative ang ideas, na minsan humihiwalay naman na sa talagang identity ng kung paano i-representa ang isang folk dance. So siguro yun yung masasabi ko na based on the experience na naranasan namin na challenges sa gawain cultural.

Maraming salamat

Ronald Vincent B. Soliven

Executive Director
4th Manila International Dance Festival
(MIDFest 2026)

MESSAGES

Dr. Randy T. Nobleza

Cultural Literacy, Cultural Education and Culture-based Education to Discovery Learning

There is movement from Issues in Cultural Education to various advocacies about Rights of Nature and Futures Studies with Strategic Foresights. In reference to the myriad reiterations of CulEd 204, Marinduque State College then (2020), La Consolacion University - Philippines (2022), Marinduque State University (2023), Isabela State University (2025), Cebu Normal University (2025) and Asian Institute of Maritime Studies (AIMS) this year.

Issues have gradually evolved from in-person Monday to Saturday classes to online delivery mode during weekends and eventually to hybrid set-up during the succeeding batches. It has yet to go full onsite again. This has reflected the changing concerns, challenges and "problems" the Philippine educational landscape have faced and braved. Through the pandemic to the new normal and postcovid19 world order.

The CulEd 204 at AIMS have started in media res, in connection to the contemporary philosophy in times of crisis at Polytechnic University of the Philippines (PUP), International Small Islands Conference (ISIC) at the University of the Philippines (UP) Tacloban and the Rights of Nature (RoN) Ph general assembly. Then there is also the integration of discovery learning from the Makanayon modules of interpretive learning from the Nayong Pilipino Foundation.

The Issues of Culture Education also updates the legal basis and EdCom reports with the Cultural Mapping law and Philippine Creative Industries Development Act. What began with cultural literacy, cultural education and culture-based education, CulEd 204 has also taken on creative instruction and education with cultural heritage education as well.

MESSAGES

The modules relatively remained as processes to prepare the advocacy program based on issues, challenges, “problems” or concerns. Module 1 is about the Volatile, Uncertain, Complex and Ambiguous (VUCA) world. Then module 2 is about the preparatory steps for logic models. By module 3 with the outputs from individual and group works, selects the most appropriate cultural icon or sagisag culture with open space technology (OST). Module 4 deals with appreciative inquiry (AI) and assesses strengths, opportunities, aspirations and results (SOAR).

The culmination of these is part of the proceedings and live recording of diverse issues and advocacies through Discovery learning with Issues in Cultural Education: “Screen Isolation How relying too much on AI and Social Media destroys our connection w/ others (pakikipagkapwa-tao) makes students lonely and risks school violence” (Lobendino, Apacible, Arevalo, Tabunan and Deriada); “Exploring Educational Strategies for the preservation of ternateño, chavacano and Culture identity” (Clarito, Misa, Atienza-Biag, Viray, Cenizal); “Safeguarding and Revitalizing the Bakte Dance Subculture of Cavite” (Clavel, Mendoza, Mendiola, Ongas and Valle); and "Daloy ng Pamana: Culture-based study on water stewardship in the province of Laguna through the lens of Rights of Nature” (Navotas, Garcia, Villanueva and Castro).

Dr. Randy T. Nobleza
CulEd 204
NCCA GDCE Faculty

MESSAGES

Sa pagtalakay ng kalasag, mga isyo, usapin, hamon at suliranin pang kultural, ating mauunawaan na ang kultura ay hindi lamang pamana kung hindi sandata rin sa pagharap sa mga hamon ng lipunan. Ang bawat usapin at suliranin ay pagkakataon upang palakasin ang ating pagkakakilanlan, pagtutulungan at malasakit. Naway magsilbi itong paalala na ang kalasag ng ating kultura ay gabay tungo sa mas inklusibo, matatag at makatarong ang kinabukasan.

Robert Frederick Hayden Jr., PhD
Executive Director for International Affairs
Asian Institute of Maritime Studies (AIMS)

MESSAGES

Arlene Paderanga, Ph.D.

AIMS President

A pleasant good afternoon to everyone. Welcome to your culminating activity. Finally, we're very lucky that indeed we have this privilege of being scholars of the NCCA and that really means a lot because we have something that's very important to do and to continue.

You see, heritage is not a relic we preserve behind glass. It is a heartbeat we carry forward, alive in every gesture, every story, every stage we build. At Ames, we do not simply teach culture.

We breathe it. We try to perform it. We try to defend it as an act of love for who we are as a people.

Dr. Randy Nobleza has entrusted you with something sacred, the responsibility to carry our identity into the future. Do not take this lightly. Let your passion for the arts be fierce, unwavering, and unapologetically Filipino.

I'd like to mention at this point someone who's popular nowadays, a youth by the name of Alex Eala. I think what made her famous or what makes her famous and popular and loved is not only because she's a very good sports person but because she's a very good Filipino. When she speaks, you see her culture.

When she speaks, you see how proud she is of being a Filipino. There was a time in one of the rehearsals, I believe, the Filipinos were cheering for her very loudly and the Filipinos were warned about their expressions. But then, you know, Alex supported them.

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The cheering, you know, like that's the Filipino. We are on the stage right now. It's our time.

Ako yung pinanonood. Filipino ako. And these are Filipino audiences.

So, I think they won. I think, I know that the courts could not do anything about it. Another example which exemplifies her being a Filipino is that when she was interviewed about the pressures that she handles every day, she's very, very quickly responded, oh yeah, there's a lot of pressure but nothing, nothing compares to the everyday pressure that the Filipinos have to go through.

You see, like she carries behind her always the Filipinos. And that's so endearing. That's a youth talking about representing her culture.

And you see, I'm not her fan. I'm not into sports. But what she says during interview really exemplifies what Dr. Jose Rizal has mentioned before.

Ang hindi marunong lumingon sa pinanggalingan, hindi makararating sa pararonan. And she carries that to every artist, educator, and cultural worker in this class. May your work always honor where you come from, even as it dares to imagine where our culture can go.

Mabuhay ang sining. Mabuhay ang pamana. Mabuhay tayong lahat.

Muli, magandang hapon po.

Arlene Paderanga, Ph.D.
AIMS President

NCCA

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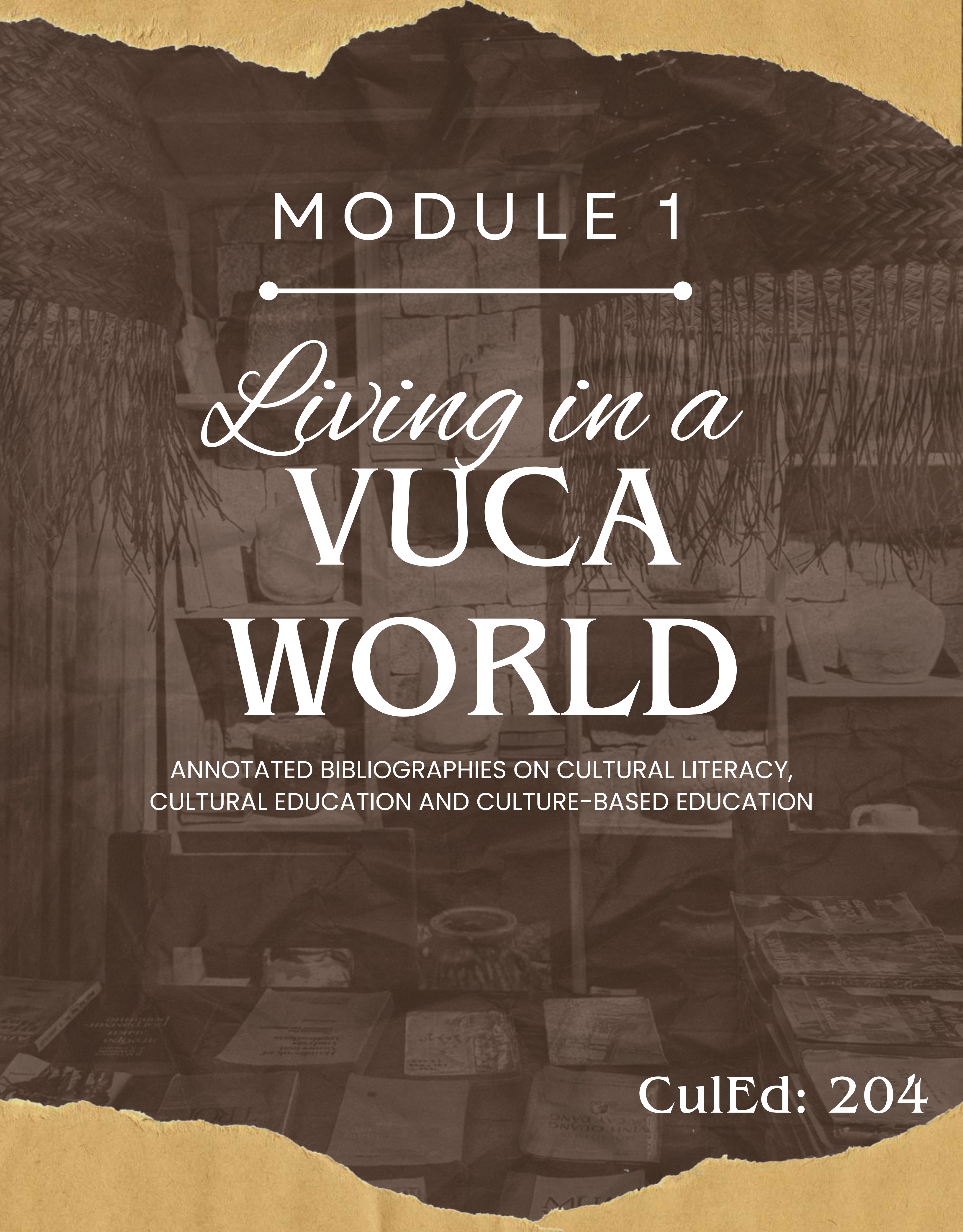
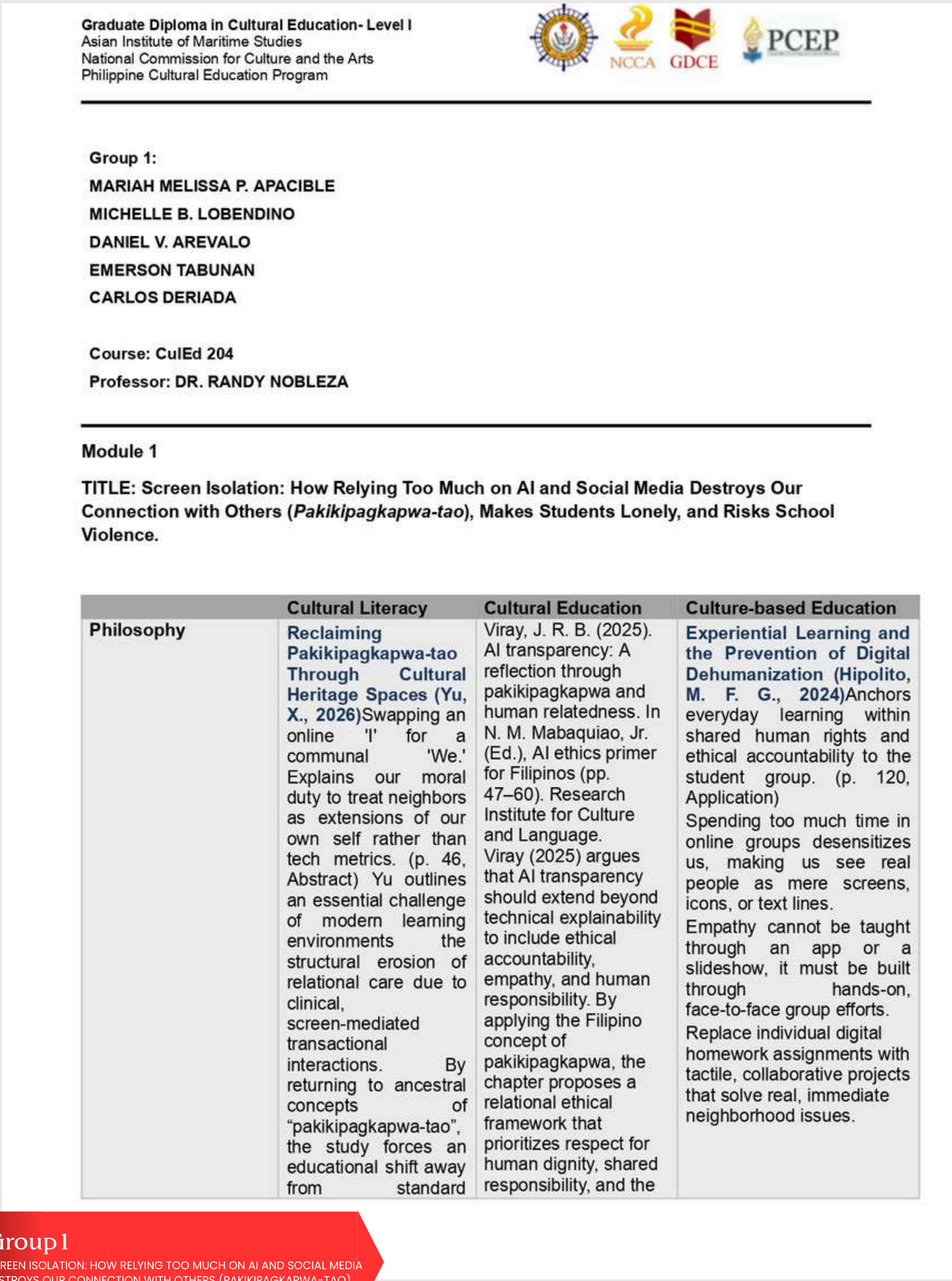


MODULE 1

Living in a VUCA WORLD

ANNOTATED BIBLIOGRAPHIES ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION

CulEd: 204



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Group 1:
MARIAH MELISSA P. APACIBLE
MICHELLE B. LOBENDINO
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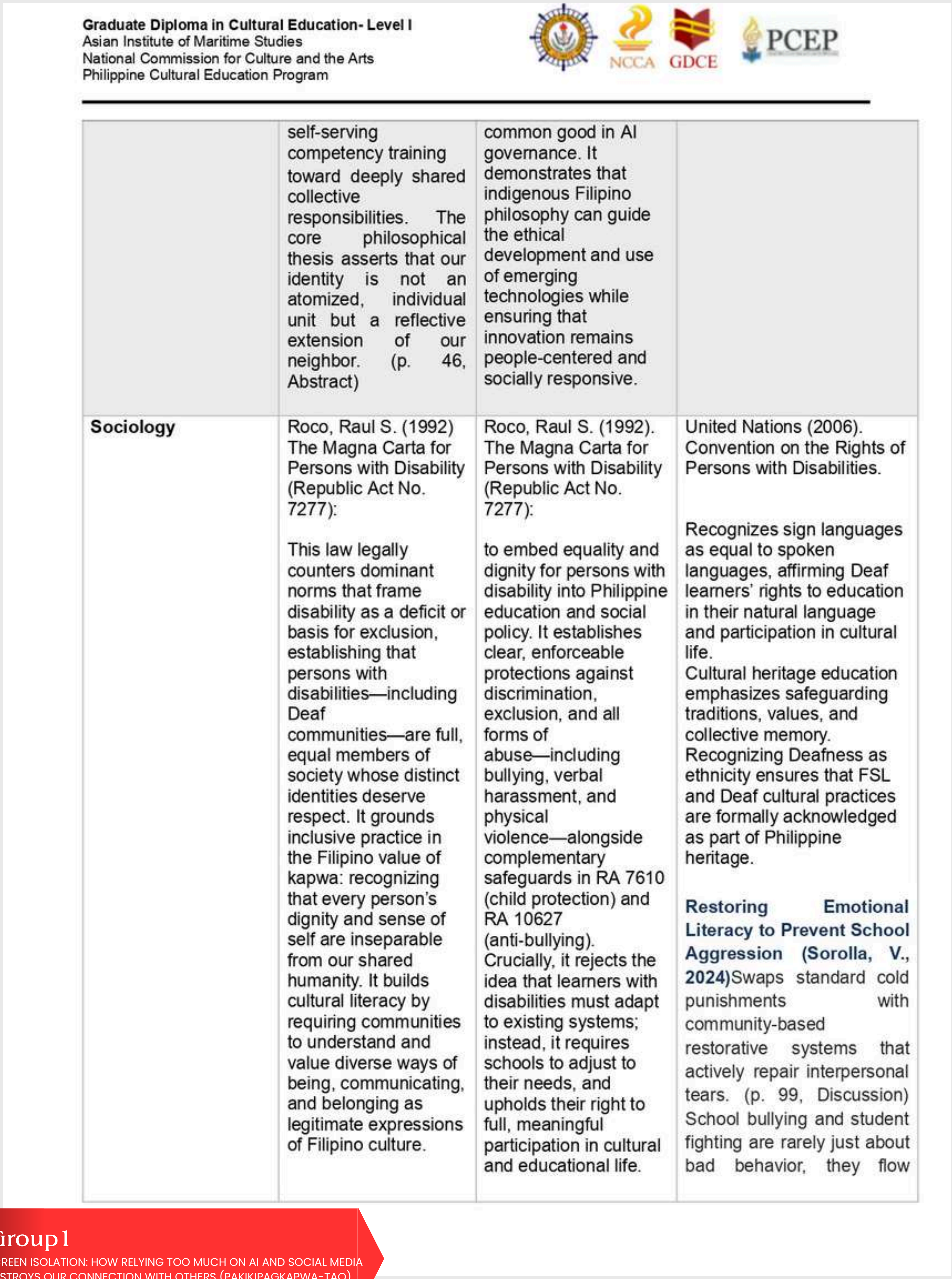
CARLOS DERIADA

Course: CulEd 204
Professor: DR. RANDY NOBLEZA

Module 1

TITLE: Screen Isolation: How Relying Too Much on AI and Social Media Destroys Our Connection with Others (*Pakikipagkapwa-tao*), Makes Students Lonely, and Risks School Violence.

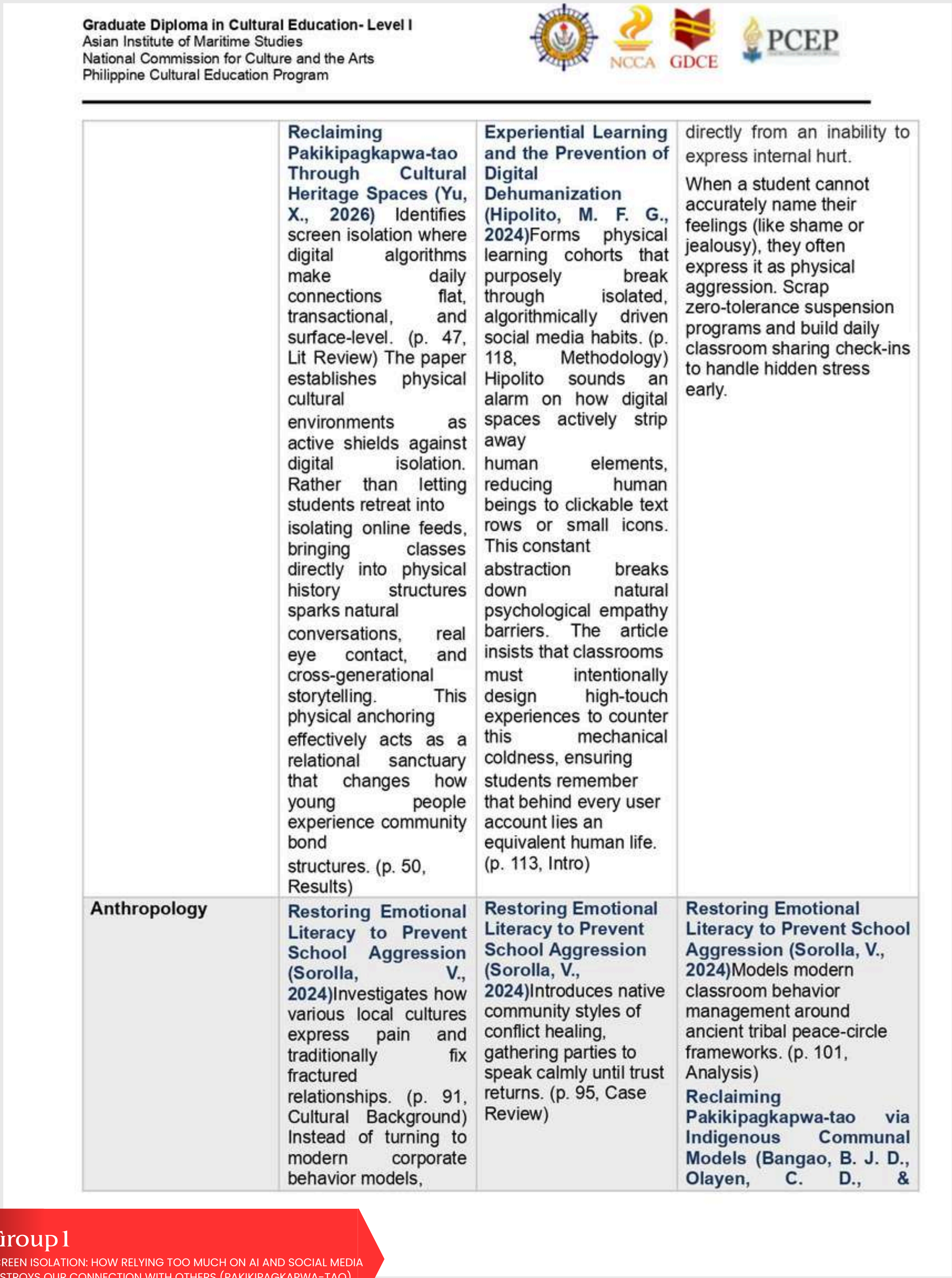
	Cultural Literacy	**Cultural Education**	**Culture-based Education**
Philosophy	**Reclaiming Pakikipagkapwa-tao Through Cultural Heritage Spaces (Yu, X., 2026)**Swapping an online 'I' for a communal 'We.' Explains our moral duty to treat neighbors as extensions of our own self rather than tech metrics. (p. 46, Abstract) Yu outlines an essential challenge of modern learning environments the structural erosion of relational care due to clinical, screen-mediated transactional interactions. By returning to ancestral concepts of "pakikipagkapwa-tao", the study forces an educational shift away from standard	Viray, J. R. B. (2025). AI transparency: A reflection through pakikipagkapwa and human relatedness. In N. M. Mabaquiao, Jr. (Ed.), AI ethics primer for Filipinos (pp. 47–60). Research Institute for Culture and Language. Viray (2025) argues that AI transparency should extend beyond technical explainability to include ethical accountability, empathy, and human responsibility. By applying the Filipino concept of pakikipagkapwa, the chapter proposes a relational ethical framework that prioritizes respect for human dignity, shared responsibility, and the	**Experiential Learning and the Prevention of Digital Dehumanization (Hipolito, M. F. G., 2024)**Anchors everyday learning within shared human rights and ethical accountability to the student group. (p. 120, Application) Spending too much time in online groups desensitizes us, making us see real people as mere screens, icons, or text lines. Empathy cannot be taught through an app or a slideshow, it must be built through hands-on, face-to-face group efforts. Replace individual digital homework assignments with tactile, collaborative projects that solve real, immediate neighborhood issues.



	self-serving competency training toward deeply shared collective responsibilities. The core philosophical thesis asserts that our identity is not an atomized, individual unit but a reflective extension of our neighbor. (p. 46, Abstract)	common good in AI governance. It demonstrates that indigenous Filipino philosophy can guide the ethical development and use of emerging technologies while ensuring that innovation remains people-centered and socially responsive.	
Sociology	Roco, Raul S. (1992) The Magna Carta for Persons with Disability (Republic Act No. 7277): This law legally counters dominant norms that frame disability as a deficit or basis for exclusion, establishing that persons with disabilities—including Deaf communities—are full, equal members of society whose distinct identities deserve respect. It grounds inclusive practice in the Filipino value of kapwa: recognizing that every person's dignity and sense of self are inseparable from our shared humanity. It builds cultural literacy by requiring communities to understand and value diverse ways of being, communicating, and belonging as legitimate expressions of Filipino culture.	Roco, Raul S. (1992). The Magna Carta for Persons with Disability (Republic Act No. 7277): to embed equality and dignity for persons with disability into Philippine education and social policy. It establishes clear, enforceable protections against discrimination, exclusion, and all forms of abuse—including bullying, verbal harassment, and physical violence—alongside complementary safeguards in RA 7610 (child protection) and RA 10627 (anti-bullying). Crucially, it rejects the idea that learners with disabilities must adapt to existing systems; instead, it requires schools to adjust to their needs, and upholds their right to full, meaningful participation in cultural and educational life.	United Nations (2006). Convention on the Rights of Persons with Disabilities. Recognizes sign languages as equal to spoken languages, affirming Deaf learners' rights to education in their natural language and participation in cultural life. Cultural heritage education emphasizes safeguarding traditions, values, and collective memory. Recognizing Deafness as ethnicity ensures that FSL and Deaf cultural practices are formally acknowledged as part of Philippine heritage. **Restoring Emotional Literacy to Prevent School Aggression (Sorolla, V., 2024)**Swaps standard cold punishments with community-based restorative systems that actively repair interpersonal tears. (p. 99, Discussion) School bullying and student fighting are rarely just about bad behavior, they flow

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
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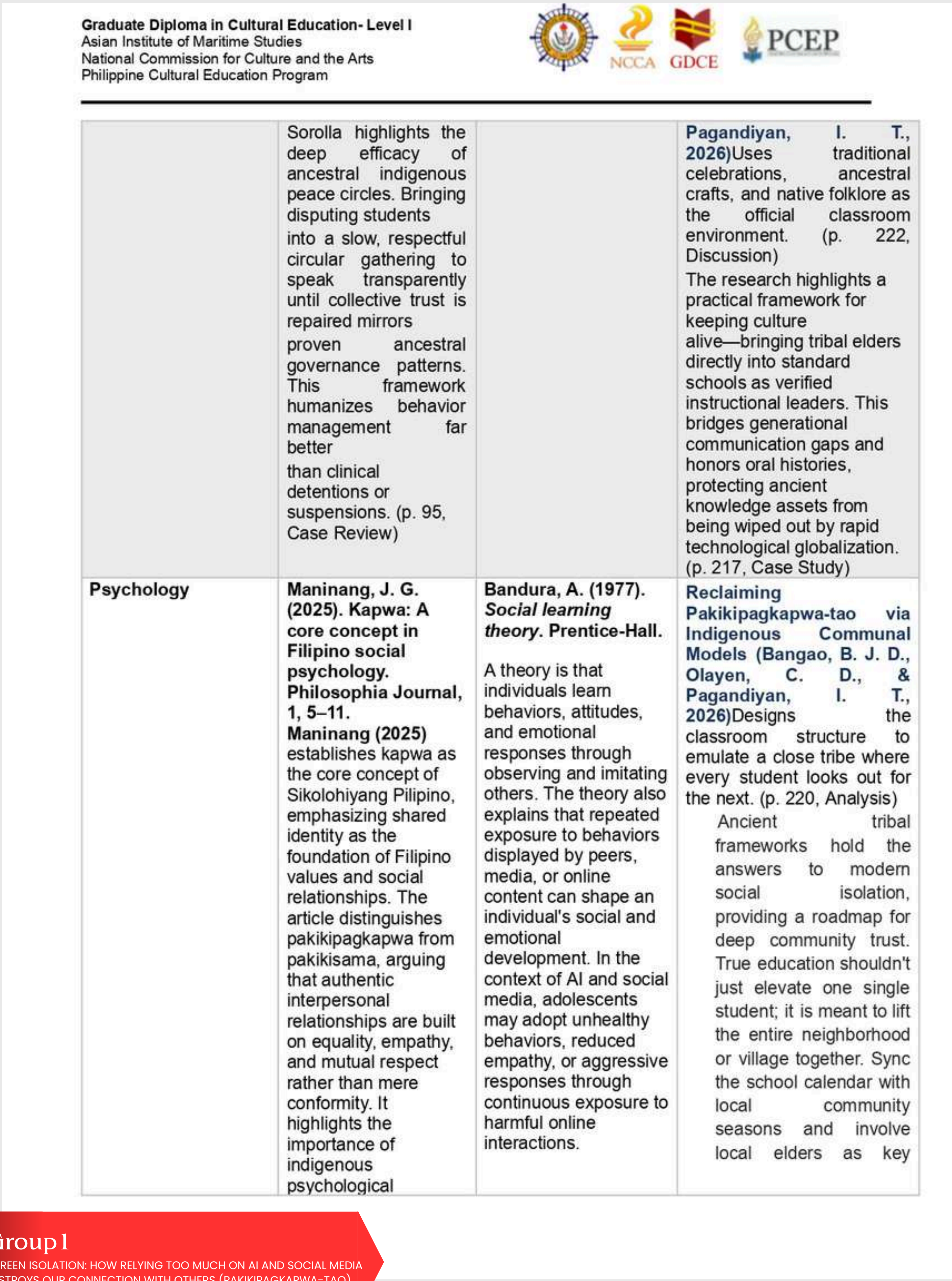
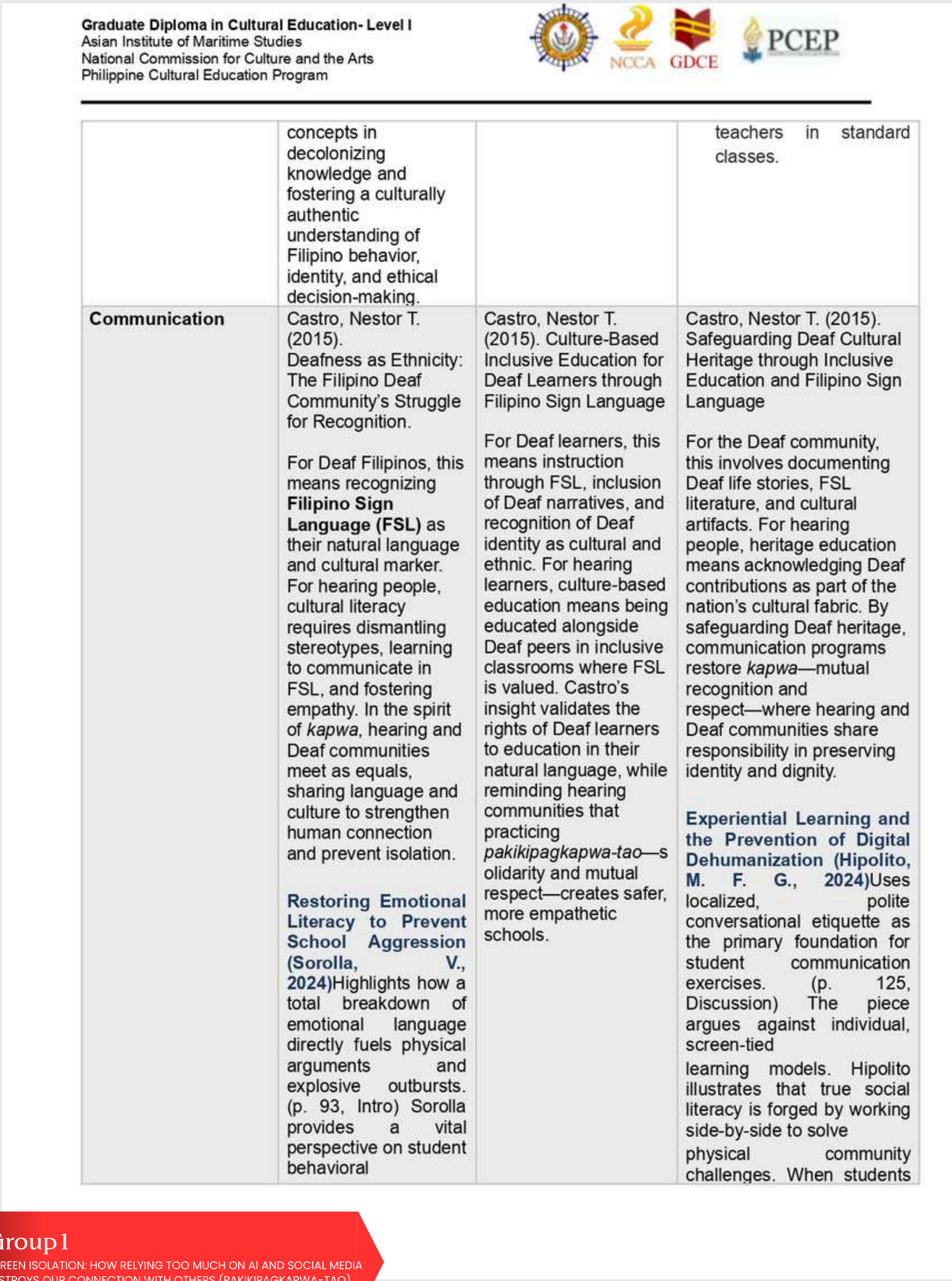
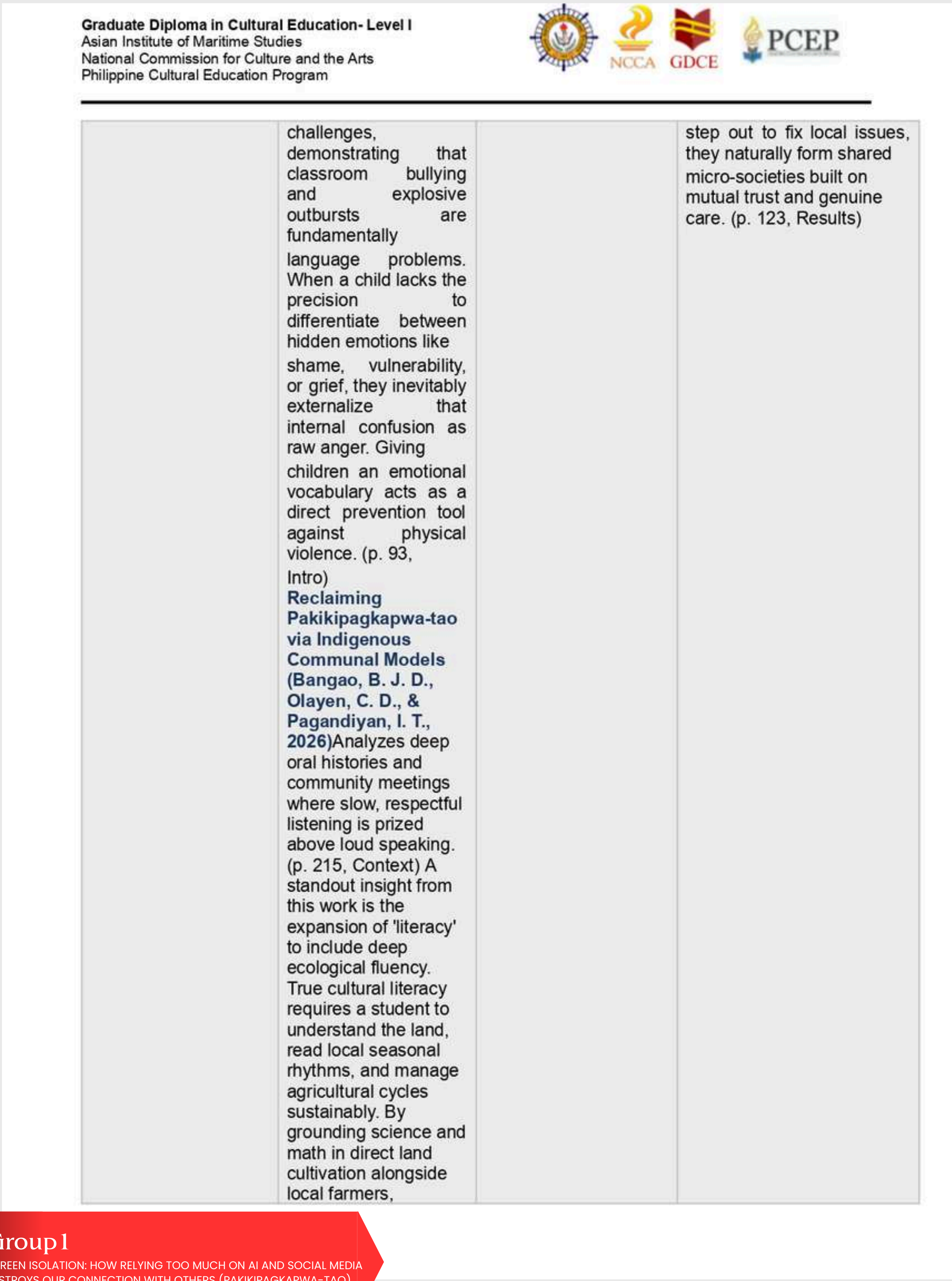
	Reclaiming Pakikipagkapwa-tao Through Cultural Heritage Spaces (Yu, X., 2026) Identifies screen isolation where digital algorithms make daily connections flat, transactional, and surface-level. (p. 47, Lit Review) The paper establishes physical cultural environments as active shields against digital isolation. Rather than letting students retreat into isolating online feeds, bringing classes directly into physical history structures sparks natural conversations, real eye contact, and cross-generational storytelling. This physical anchoring effectively acts as a relational sanctuary that changes how young people experience community bond structures. (p. 50, Results)	**Experiential Learning and the Prevention of Digital Dehumanization (Hipolito, M. F. G., 2024)**Forms physical learning cohorts that purposely break through isolated, algorithmically driven social media habits. (p. 118, Methodology) Hipolito sounds an alarm on how digital spaces actively strip away human elements, reducing human beings to clickable text rows or small icons. This constant abstraction breaks down natural psychological empathy barriers. The article insists that classrooms must intentionally design high-touch experiences to counter this mechanical coldness, ensuring students remember that behind every user account lies an equivalent human life. (p. 113, Intro)	directly from an inability to express internal hurt. When a student cannot accurately name their feelings (like shame or jealousy), they often express it as physical aggression. Scrap zero-tolerance suspension programs and build daily classroom sharing check-ins to handle hidden stress early.
Anthropology	**Restoring Emotional Literacy to Prevent School Aggression (Sorolla, V., 2024)**Investigates how various local cultures express pain and traditionally fix fractured relationships. (p. 91, Cultural Background) Instead of turning to modern corporate behavior models,	**Restoring Emotional Literacy to Prevent School Aggression (Sorolla, V., 2024)**Introduces native community styles of conflict healing, gathering parties to speak calmly until trust returns. (p. 95, Case Review)	**Restoring Emotional Literacy to Prevent School Aggression (Sorolla, V., 2024)**Models modern classroom behavior management around ancient tribal peace-circle frameworks. (p. 101, Analysis) **Reclaiming Pakikipagkapwa-tao via Indigenous Communal Models (Bangao, B. J. D., Olayen, C. D., &**



	Sorolla highlights the deep efficacy of ancestral indigenous peace circles. Bringing disputing students into a slow, respectful circular gathering to speak transparently until collective trust is repaired mirrors proven ancestral governance patterns. This framework humanizes behavior management far better than clinical detentions or suspensions. (p. 95, Case Review)		**Pagandiyan, I. T., 2026)**Uses traditional celebrations, ancestral crafts, and native folklore as the official classroom environment. (p. 222, Discussion) The research highlights a practical framework for keeping culture alive—bringing tribal elders directly into standard schools as verified instructional leaders. This bridges generational communication gaps and honors oral histories, protecting ancient knowledge assets from being wiped out by rapid technological globalization. (p. 217, Case Study)
Psychology	**Maninang, J. G. (2025). Kapwa: A core concept in Filipino social psychology. Philosophia Journal, 1, 5–11.** **Maninang (2025)** establishes kapwa as the core concept of Sikolohiyang Pilipino, emphasizing shared identity as the foundation of Filipino values and social relationships. The article distinguishes pakikipagkapwa from pakikisama, arguing that authentic interpersonal relationships are built on equality, empathy, and mutual respect rather than mere conformity. It highlights the importance of indigenous psychological	**Bandura, A. (1977). *Social learning theory*. Prentice-Hall.** A theory is that individuals learn behaviors, attitudes, and emotional responses through observing and imitating others. The theory also explains that repeated exposure to behaviors displayed by peers, media, or online content can shape an individual's social and emotional development. In the context of AI and social media, adolescents may adopt unhealthy behaviors, reduced empathy, or aggressive responses through continuous exposure to harmful online interactions.	**Reclaiming Pakikipagkapwa-tao via Indigenous Communal Models (Bangao, B. J. D., Olayen, C. D., & Pagandiyan, I. T., 2026)**Designs the classroom structure to emulate a close tribe where every student looks out for the next. (p. 220, Analysis) Ancient tribal frameworks hold the answers to modern social isolation, providing a roadmap for deep community trust. True education shouldn't just elevate one single student; it is meant to lift the entire neighborhood or village together. Sync the school calendar with local community seasons and involve local elders as key



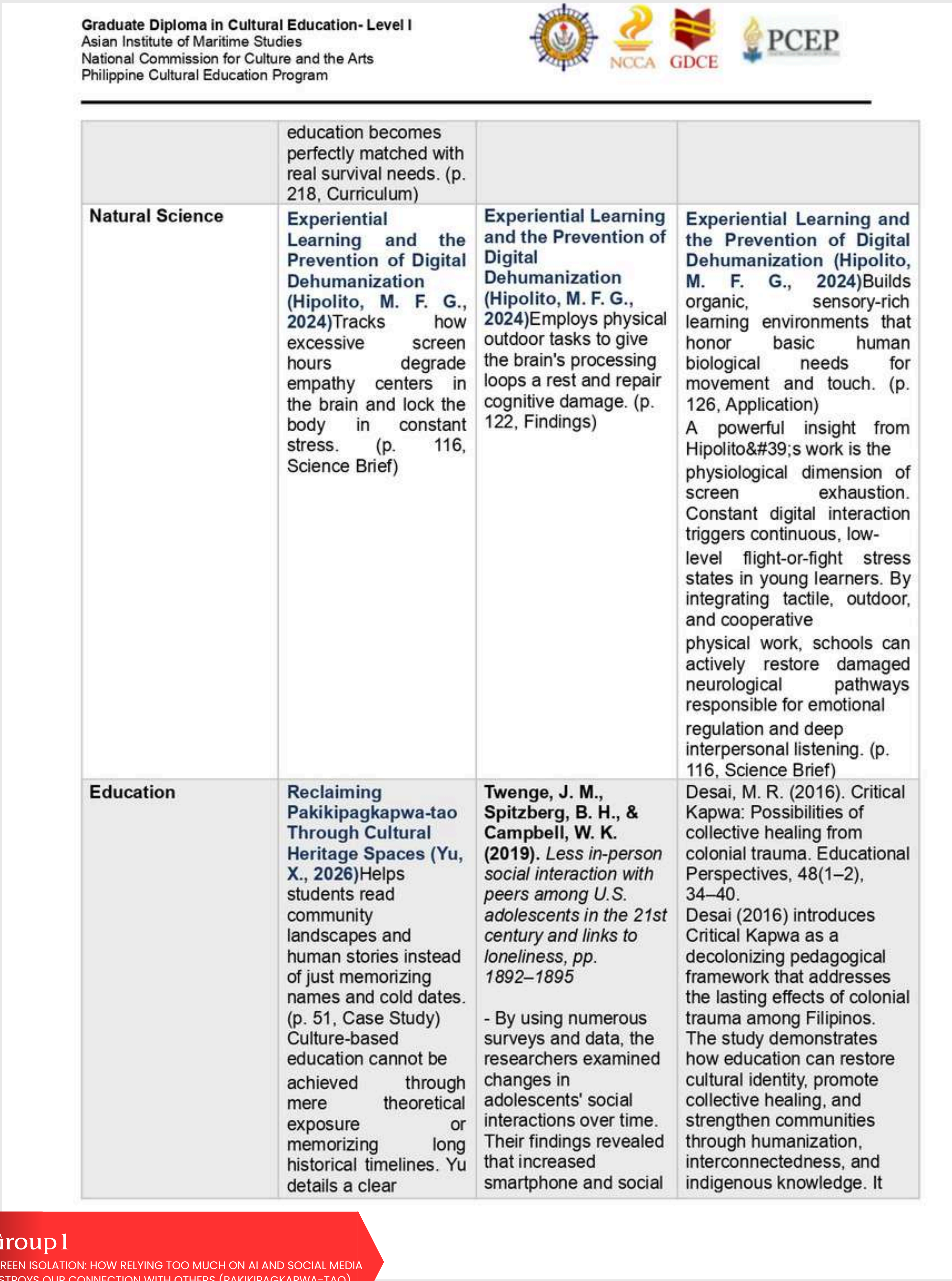
	concepts in decolonizing knowledge and fostering a culturally authentic understanding of Filipino behavior, identity, and ethical decision-making.		teachers in standard classes.
Communication	Castro, Nestor T. (2015). Deafness as Ethnicity: The Filipino Deaf Community's Struggle for Recognition. For Deaf Filipinos, this means recognizing **Filipino Sign Language (FSL)** as their natural language and cultural marker. For hearing people, cultural literacy requires dismantling stereotypes, learning to communicate in FSL, and fostering empathy. In the spirit of *kapwa*, hearing and Deaf communities meet as equals, sharing language and culture to strengthen human connection and prevent isolation. **Restoring Emotional Literacy to Prevent School Aggression (Sorolla, V., 2024)**Highlights how a total breakdown of emotional language directly fuels physical arguments and explosive outbursts. (p. 93, Intro) Sorolla provides a vital perspective on student behavioral	Castro, Nestor T. (2015). Culture-Based Inclusive Education for Deaf Learners through Filipino Sign Language For Deaf learners, this means instruction through FSL, inclusion of Deaf narratives, and recognition of Deaf identity as cultural and ethnic. For hearing learners, culture-based education means being educated alongside Deaf peers in inclusive classrooms where FSL is valued. Castro's insight validates the rights of Deaf learners to education in their natural language, while reminding hearing communities that practicing *pakikipagkapwa-tao*—solidarity and mutual respect—creates safer, more empathetic schools.	Castro, Nestor T. (2015). Safeguarding Deaf Cultural Heritage through Inclusive Education and Filipino Sign Language For the Deaf community, this involves documenting Deaf life stories, FSL literature, and cultural artifacts. For hearing people, heritage education means acknowledging Deaf contributions as part of the nation's cultural fabric. By safeguarding Deaf heritage, communication programs restore *kapwa*—mutual recognition and respect—where hearing and Deaf communities share responsibility in preserving identity and dignity. **Experiential Learning and the Prevention of Digital Dehumanization (Hipolito, M. F. G., 2024)**Uses localized, polite conversational etiquette as the primary foundation for student communication exercises. (p. 125, Discussion) The piece argues against individual, screen-tied learning models. Hipolito illustrates that true social literacy is forged by working side-by-side to solve physical community challenges. When students



	challenges, demonstrating that classroom bullying and explosive outbursts are fundamentally language problems. When a child lacks the precision to differentiate between hidden emotions like shame, vulnerability, or grief, they inevitably externalize that internal confusion as raw anger. Giving children an emotional vocabulary acts as a direct prevention tool against physical violence. (p. 93, Intro) **Reclaiming Pakikipagkapwa-tao via Indigenous Communal Models (Bangao, B. J. D., Olayen, C. D., & Pagandiyan, I. T., 2026)**Analyzes deep oral histories and community meetings where slow, respectful listening is prized above loud speaking. (p. 215, Context) A standout insight from this work is the expansion of 'literacy' to include deep ecological fluency. True cultural literacy requires a student to understand the land, read local seasonal rhythms, and manage agricultural cycles sustainably. By grounding science and math in direct land cultivation alongside local farmers,		step out to fix local issues, they naturally form shared micro-societies built on mutual trust and genuine care. (p. 123, Results)

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



	education becomes perfectly matched with real survival needs. (p. 218, Curriculum)		
Natural Science	**Experiential Learning and the Prevention of Digital Dehumanization (Hipolito, M. F. G., 2024)**Tracks how excessive screen hours degrade empathy centers in the brain and lock the body in constant stress. (p. 116, Science Brief)	**Experiential Learning and the Prevention of Digital Dehumanization (Hipolito, M. F. G., 2024)**Employs physical outdoor tasks to give the brain's processing loops a rest and repair cognitive damage. (p. 122, Findings)	**Experiential Learning and the Prevention of Digital Dehumanization (Hipolito, M. F. G., 2024)**Builds organic, sensory-rich learning environments that honor basic human biological needs for movement and touch. (p. 126, Application) A powerful insight from Hipolito&#39;s work is the physiological dimension of screen exhaustion. Constant digital interaction triggers continuous, low-level flight-or-fight stress states in young learners. By integrating tactile, outdoor, and cooperative physical work, schools can actively restore damaged neurological pathways responsible for emotional regulation and deep interpersonal listening. (p. 116, Science Brief)
Education	**Reclaiming Pakikipagkapwa-tao Through Cultural Heritage Spaces (Yu, X., 2026)**Helps students read community landscapes and human stories instead of just memorizing names and cold dates. (p. 51, Case Study) Culture-based education cannot be achieved through mere theoretical exposure or memorizing long historical timelines. Yu details a clear	**Twenge, J. M., Spitzberg, B. H., & Campbell, W. K. (2019).** *Less in-person social interaction with peers among U.S. adolescents in the 21st century and links to loneliness, pp. 1892–1895* - By using numerous surveys and data, the researchers examined changes in adolescents' social interactions over time. Their findings revealed that increased smartphone and social	Desai, M. R. (2016). Critical Kapwa: Possibilities of collective healing from colonial trauma. Educational Perspectives, 48(1–2), 34–40. Desai (2016) introduces Critical Kapwa as a decolonizing pedagogical framework that addresses the lasting effects of colonial trauma among Filipinos. The study demonstrates how education can restore cultural identity, promote collective healing, and strengthen communities through humanization, interconnectedness, and indigenous knowledge. It

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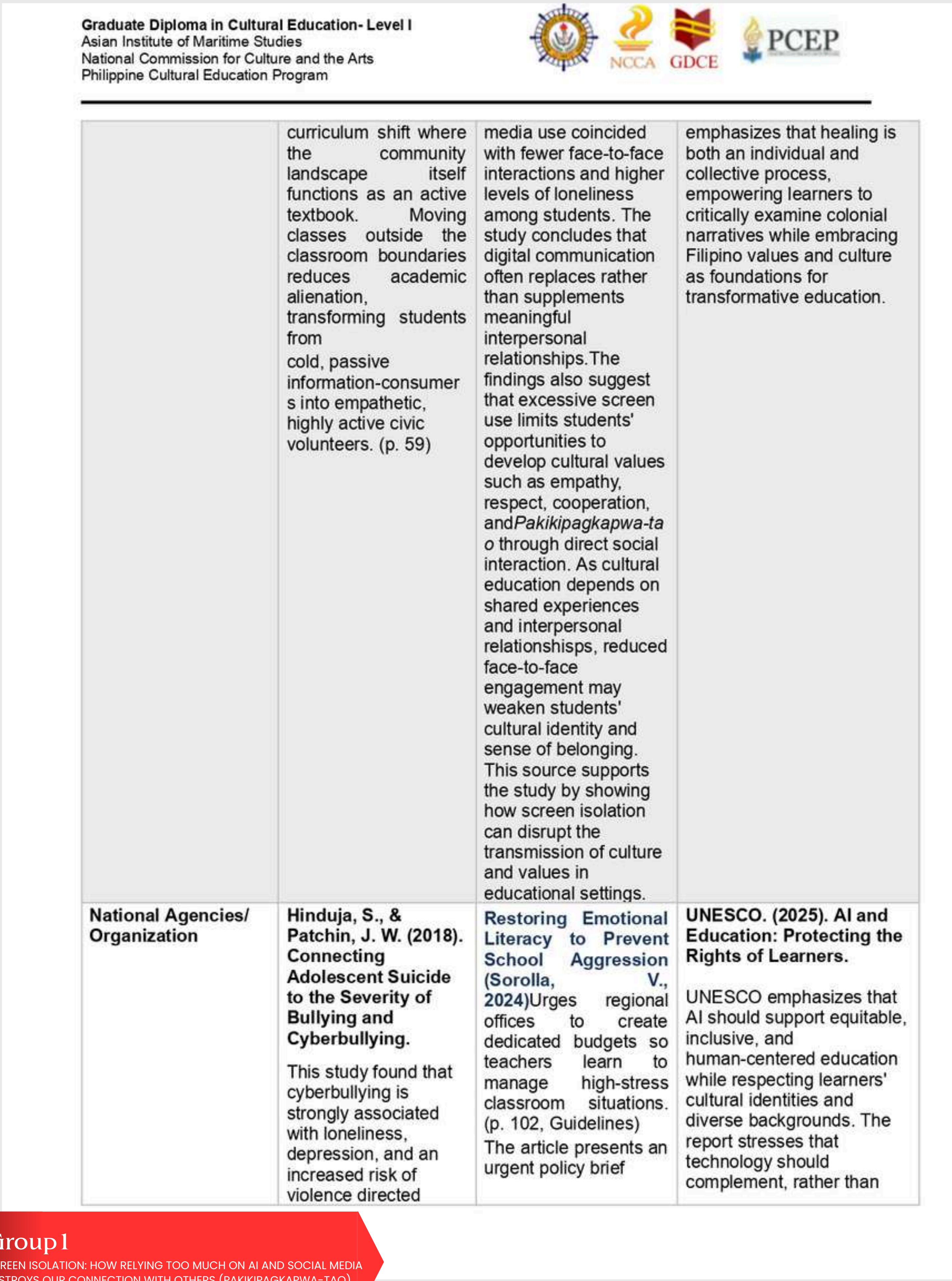

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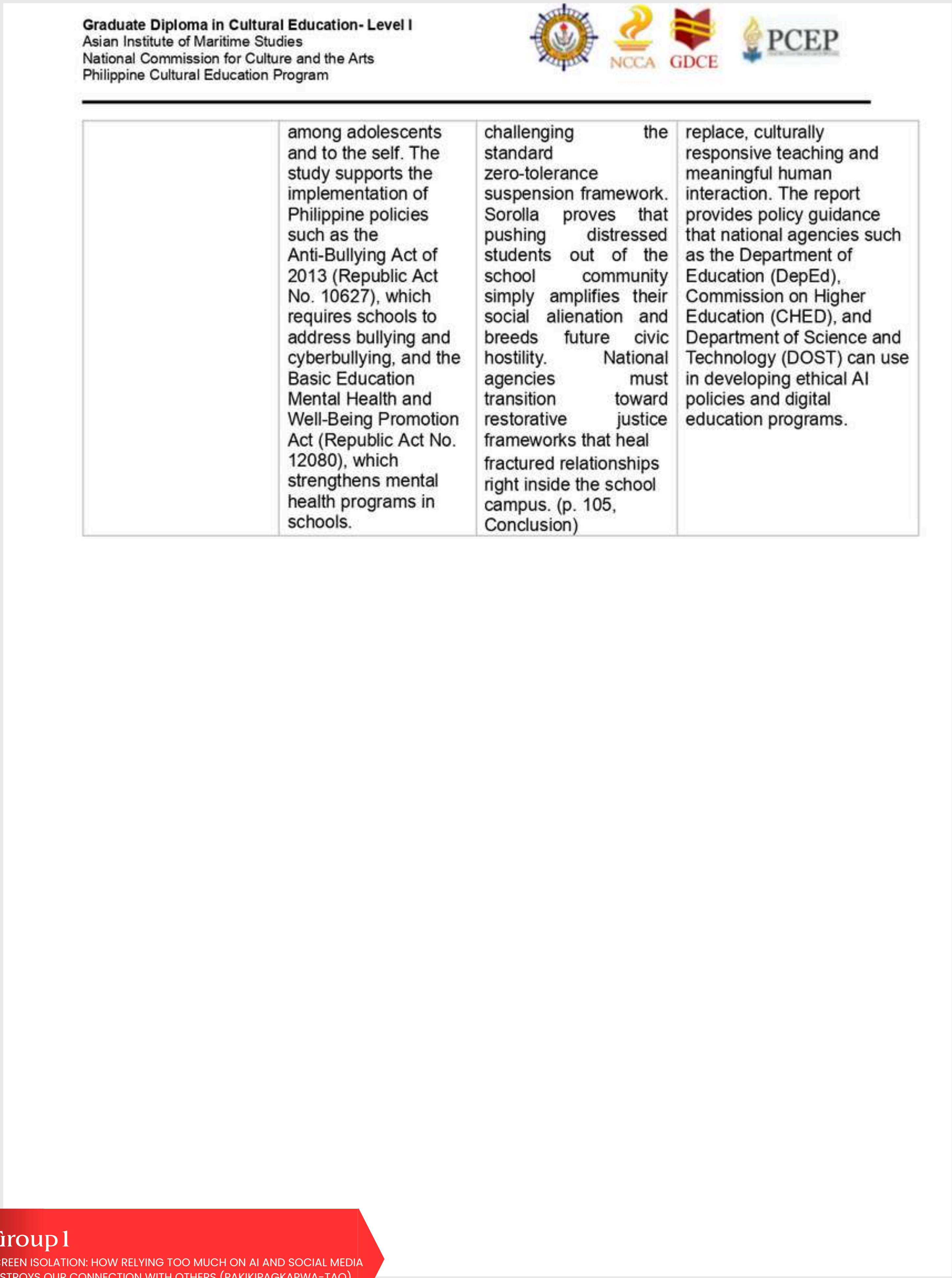
	curriculum shift where the community landscape itself functions as an active textbook. Moving classes outside the classroom boundaries reduces academic alienation, transforming students from cold, passive information-consumers into empathetic, highly active civic volunteers. (p. 59)	media use coincided with fewer face-to-face interactions and higher levels of loneliness among students. The study concludes that digital communication often replaces rather than supplements meaningful interpersonal relationships.The findings also suggest that excessive screen use limits students' opportunities to develop cultural values such as empathy, respect, cooperation, and *Pakikipagkapwa-tao* through direct social interaction. As cultural education depends on shared experiences and interpersonal relationshisps, reduced face-to-face engagement may weaken students' cultural identity and sense of belonging. This source supports the study by showing how screen isolation can disrupt the transmission of culture and values in educational settings.	emphasizes that healing is both an individual and collective process, empowering learners to critically examine colonial narratives while embracing Filipino values and culture as foundations for transformative education.
National Agencies/ Organization	**Hinduja, S., & Patchin, J. W. (2018). Connecting Adolescent Suicide to the Severity of Bullying and Cyberbullying.** This study found that cyberbullying is strongly associated with loneliness, depression, and an increased risk of violence directed	**Restoring Emotional Literacy to Prevent School Aggression (Sorolla, V., 2024)**Urges regional offices to create dedicated budgets so teachers learn to manage high-stress classroom situations. (p. 102, Guidelines) The article presents an urgent policy brief	**UNESCO. (2025). AI and Education: Protecting the Rights of Learners.** UNESCO emphasizes that AI should support equitable, inclusive, and human-centered education while respecting learners' cultural identities and diverse backgrounds. The report stresses that technology should complement, rather than

	among adolescents and to the self. The study supports the implementation of Philippine policies such as the Anti-Bullying Act of 2013 (Republic Act No. 10627), which requires schools to address bullying and cyberbullying, and the Basic Education Mental Health and Well-Being Promotion Act (Republic Act No. 12080), which strengthens mental health programs in schools.	challenging the standard zero-tolerance suspension framework. Sorolla proves that pushing distressed students out of the school community simply amplifies their social alienation and breeds future civic hostility. National agencies must transition toward restorative justice frameworks that heal fractured relationships right inside the school campus. (p. 105, Conclusion)	replace, culturally responsive teaching and meaningful human interaction. The report provides policy guidance that national agencies such as the Department of Education (DepEd), Commission on Higher Education (CHED), and Department of Science and Technology (DOST) can use in developing ethical AI policies and digital education programs.



	among adolescents and to the self. The study supports the implementation of Philippine policies such as the Anti-Bullying Act of 2013 (Republic Act No. 10627), which requires schools to address bullying and cyberbullying, and the Basic Education Mental Health and Well-Being Promotion Act (Republic Act No. 12080), which strengthens mental health programs in schools.	challenging the standard zero-tolerance suspension framework. Sorolla proves that pushing distressed students out of the school community simply amplifies their social alienation and breeds future civic hostility. National agencies must transition toward restorative justice frameworks that heal fractured relationships right inside the school campus. (p. 105, Conclusion)	replace, culturally responsive teaching and meaningful human interaction. The report provides policy guidance that national agencies such as the Department of Education (DepEd), Commission on Higher Education (CHED), and Department of Science and Technology (DOST) can use in developing ethical AI policies and digital education programs.

MODULE 1

Living in a VUCA WORLD

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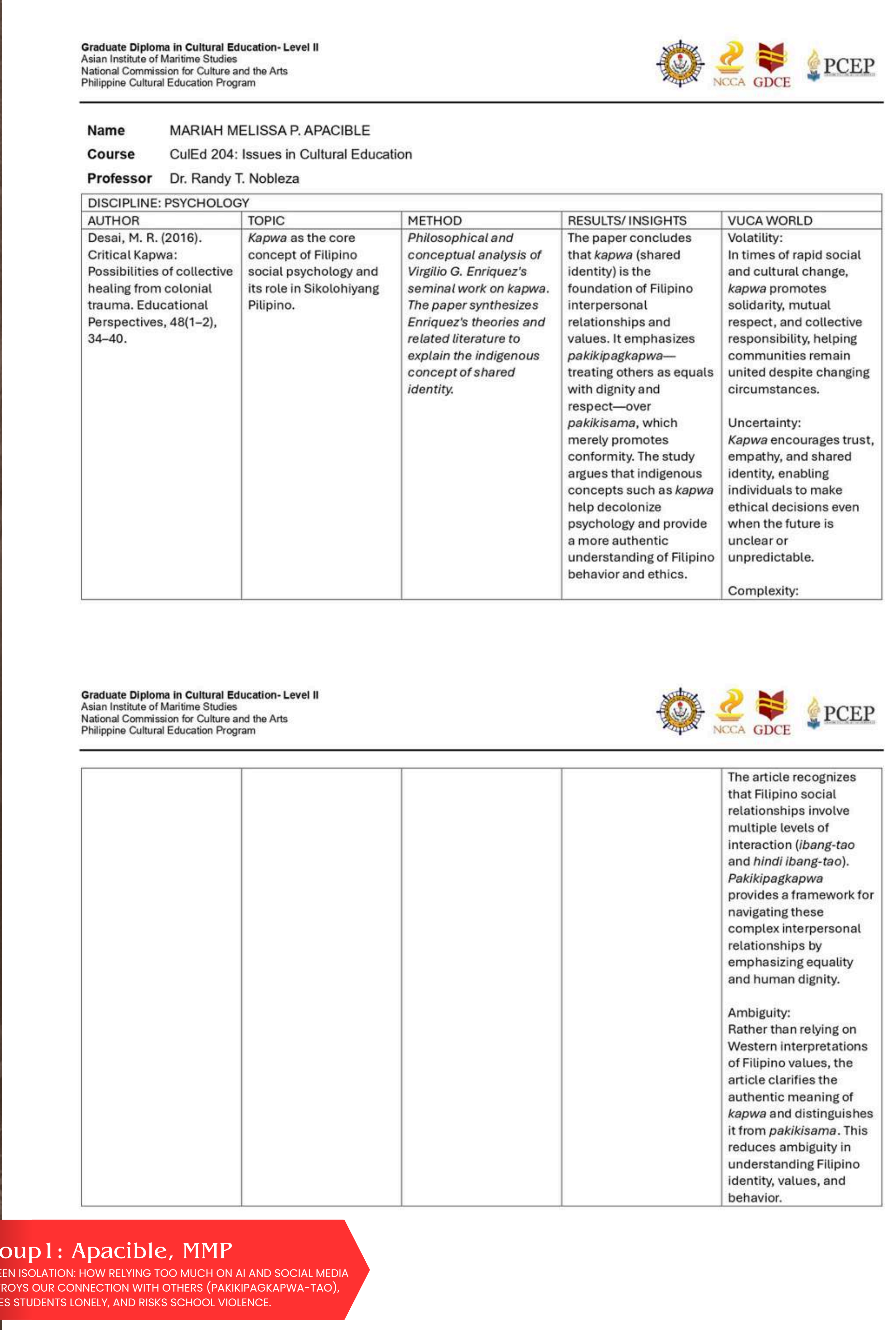

Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	MARIAH MELISSA P. APACIBLE
Course	CulEd 204: Issues in Cultural Education
Professor	Dr. Randy T. Nobleza

DISCIPLINE: PSYCHOLOGY				
AUTHOR	TOPIC	METHOD	RESULTS/ INSIGHTS	VUCA WORLD
Desai, M. R. (2016). Critical Kapwa: Possibilities of collective healing from colonial trauma. Educational Perspectives, 48(1–2), 34–40.	*Kapwa* as the core concept of Filipino social psychology and its role in Sikolohiyang Pilipino.	*Philosophical and conceptual analysis of Virgilio G. Enriquez's seminal work on kapwa. The paper synthesizes Enriquez's theories and related literature to explain the indigenous concept of shared identity.*	The paper concludes that *kapwa* (shared identity) is the foundation of Filipino interpersonal relationships and values. It emphasizes *pakikipagkapwa*—treating others as equals with dignity and respect—over *pakikisama*, which merely promotes conformity. The study argues that indigenous concepts such as *kapwa* help decolonize psychology and provide a more authentic understanding of Filipino behavior and ethics.	Volatility: In times of rapid social and cultural change, *kapwa* promotes solidarity, mutual respect, and collective responsibility, helping communities remain united despite changing circumstances. Uncertainty: *Kapwa* encourages trust, empathy, and shared identity, enabling individuals to make ethical decisions even when the future is unclear or unpredictable. Complexity: The article recognizes that Filipino social relationships involve multiple levels of interaction (*ibang-tao* and *hindi ibang-tao*). *Pakikipagkapwa* provides a framework for navigating these complex interpersonal relationships by emphasizing equality and human dignity. Ambiguity: Rather than relying on Western interpretations of Filipino values, the article clarifies the authentic meaning of *kapwa* and distinguishes it from *pakikisama*. This reduces ambiguity in understanding Filipino identity, values, and behavior.

Group 1: Apacible, MMP

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

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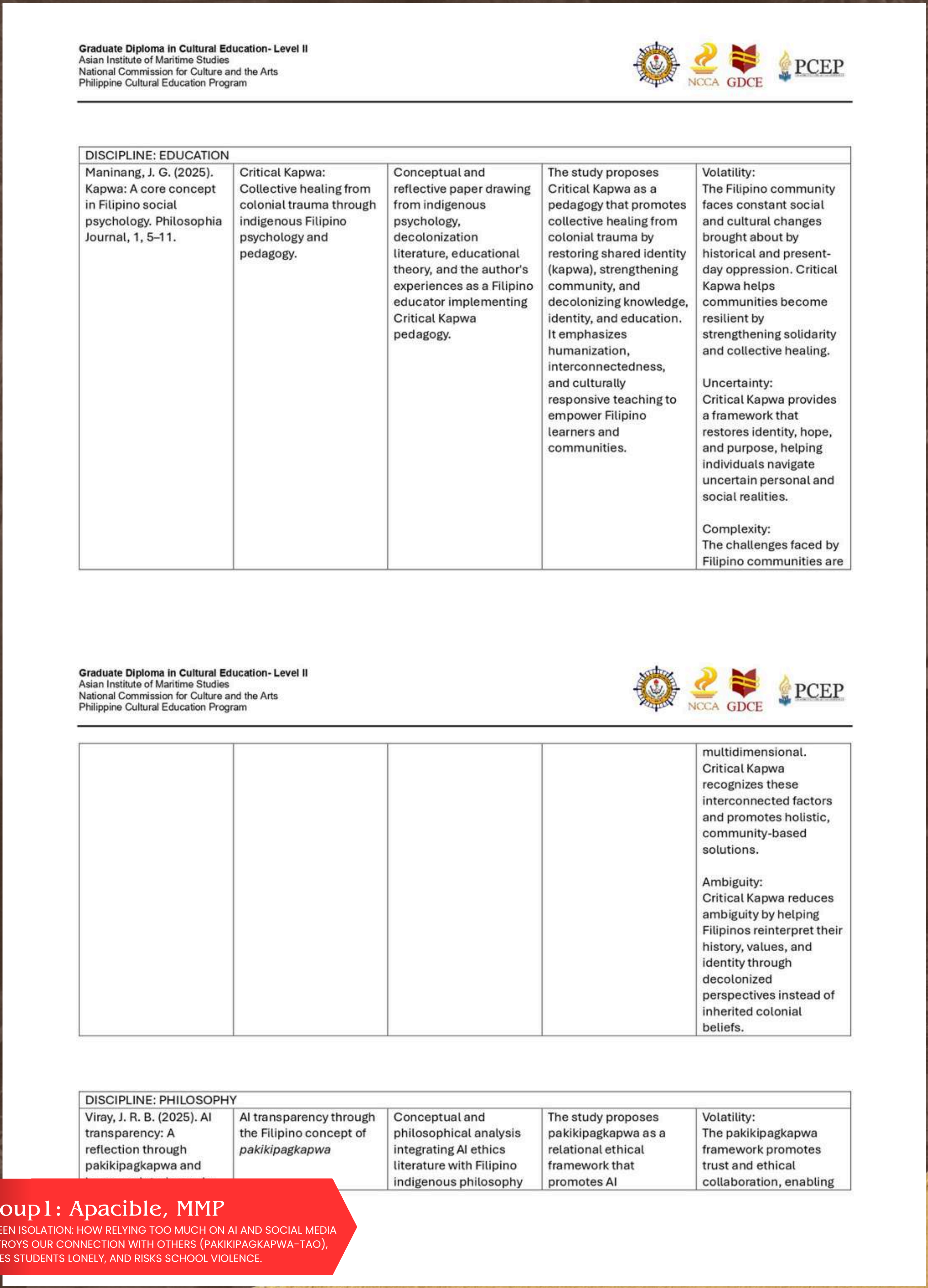

DISCIPLINE: EDUCATION				
Maninang, J. G. (2025). Kapwa: A core concept in Filipino social psychology. Philosophia Journal, 1, 5–11.	Critical Kapwa: Collective healing from colonial trauma through indigenous Filipino psychology and pedagogy.	Conceptual and reflective paper drawing from indigenous psychology, decolonization literature, educational theory, and the author's experiences as a Filipino educator implementing Critical Kapwa pedagogy.	The study proposes Critical Kapwa as a pedagogy that promotes collective healing from colonial trauma by restoring shared identity (kapwa), strengthening community, and decolonizing knowledge, identity, and education. It emphasizes humanization, interconnectedness, and culturally responsive teaching to empower Filipino learners and communities.	Volatility: The Filipino community faces constant social and cultural changes brought about by historical and present-day oppression. Critical Kapwa helps communities become resilient by strengthening solidarity and collective healing. Uncertainty: Critical Kapwa provides a framework that restores identity, hope, and purpose, helping individuals navigate uncertain personal and social realities. Complexity: The challenges faced by Filipino communities are multidimensional. Critical Kapwa recognizes these interconnected factors and promotes holistic, community-based solutions. Ambiguity: Critical Kapwa reduces ambiguity by helping Filipinos reinterpret their history, values, and identity through decolonized perspectives instead of inherited colonial beliefs.

DISCIPLINE: PHILOSOPHY				
Viray, J. R. B. (2025). AI transparency: A reflection through pakikipagkapwa and	AI transparency through the Filipino concept of *pakikipagkapwa*	Conceptual and philosophical analysis integrating AI ethics literature with Filipino indigenous philosophy	The study proposes pakikipagkapwa as a relational ethical framework that promotes AI	Volatility: The pakikipagkapwa framework promotes trust and ethical collaboration, enabling

Group 1: Apacible, MMP

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

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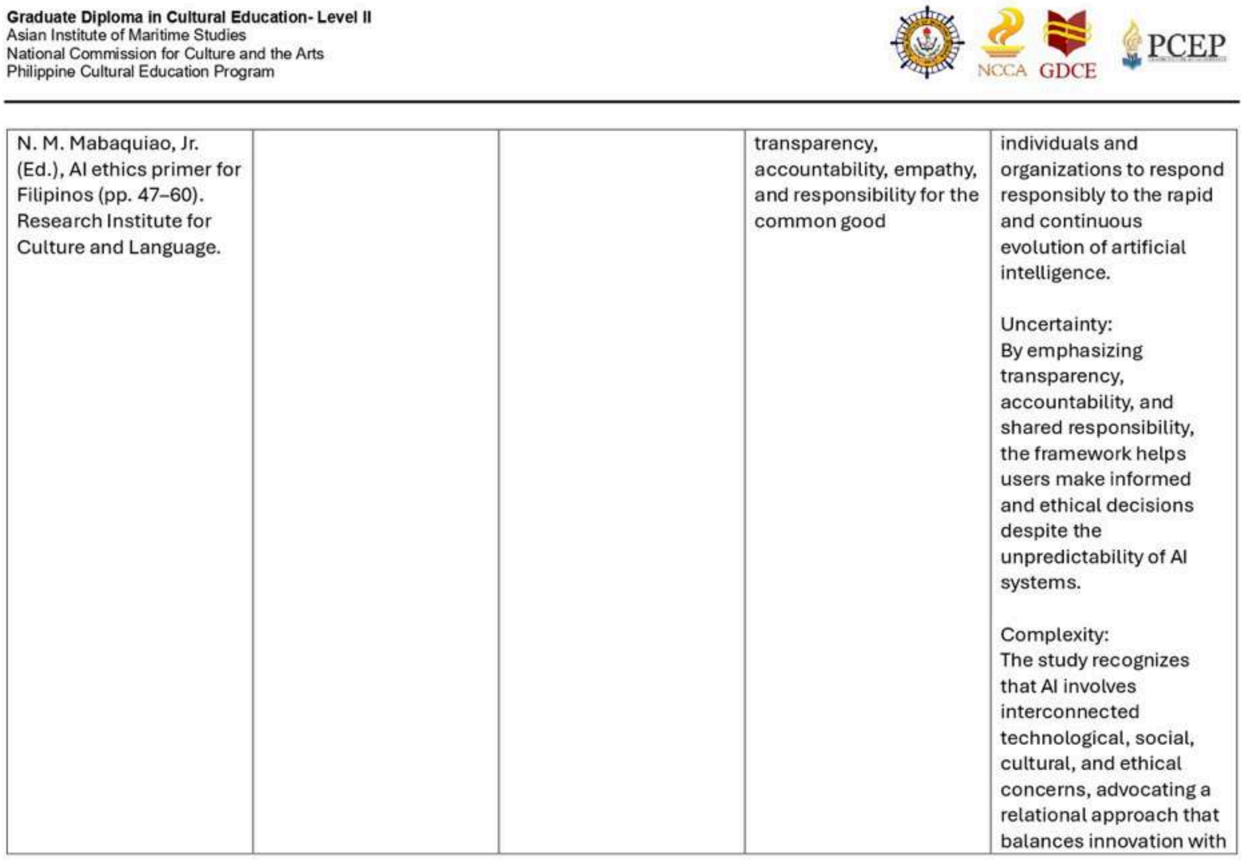

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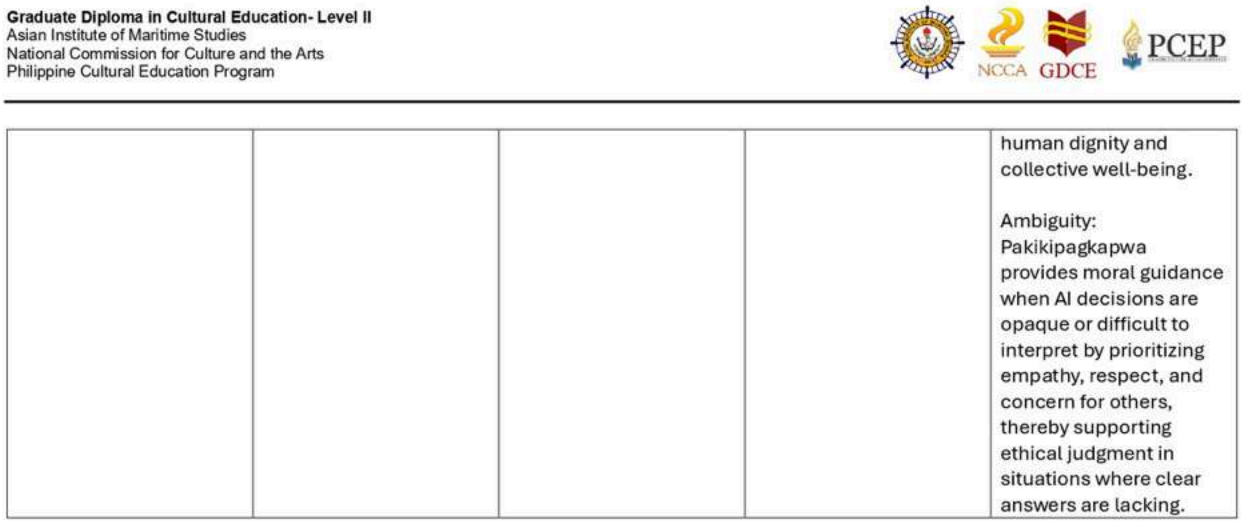
N. M. Mabaquiao, Jr. (Ed.), AI ethics primer for Filipinos (pp. 47–60). Research Institute for Culture and Language.			transparency, accountability, empathy, and responsibility for the common good	individuals and organizations to respond responsibly to the rapid and continuous evolution of artificial intelligence. Uncertainty: By emphasizing transparency, accountability, and shared responsibility, the framework helps users make informed and ethical decisions despite the unpredictability of AI systems. Complexity: The study recognizes that AI involves interconnected technological, social, cultural, and ethical concerns, advocating a relational approach that balances innovation with



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				human dignity and collective well-being. Ambiguity: Pakikipagkapwa provides moral guidance when AI decisions are opaque or difficult to interpret by prioritizing empathy, respect, and concern for others, thereby supporting ethical judgment in situations where clear answers are lacking.

Group 1: Apacible, MMP

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

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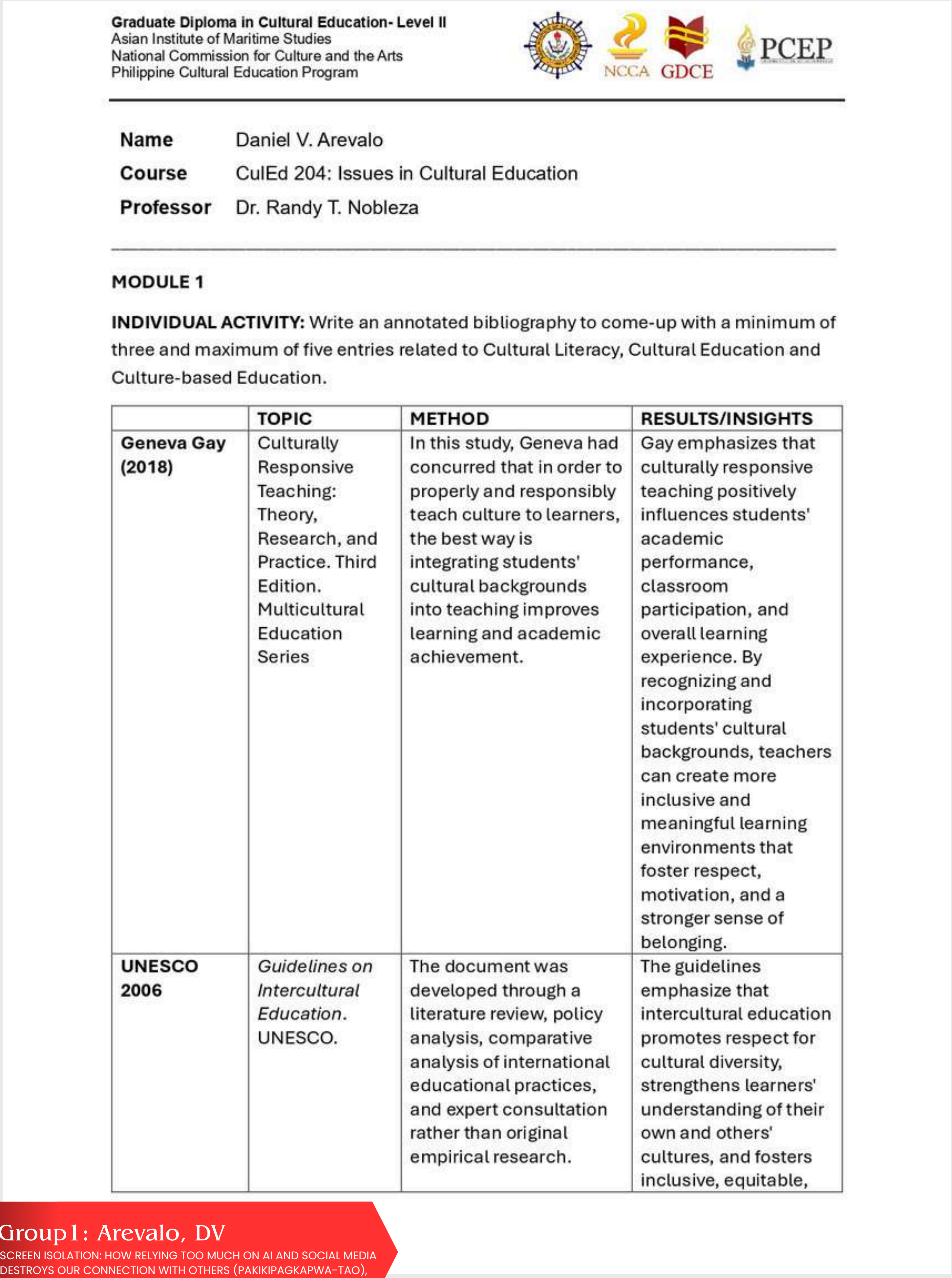

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Philippine Cultural Education Program

NCCA GDCE PCEP

Name	Daniel V. Arevalo
Course	CulEd 204: Issues in Cultural Education
Professor	Dr. Randy T. Nobleza

MODULE 1

INDIVIDUAL ACTIVITY: Write an annotated bibliography to come-up with a minimum of three and maximum of five entries related to Cultural Literacy, Cultural Education and Culture-based Education.

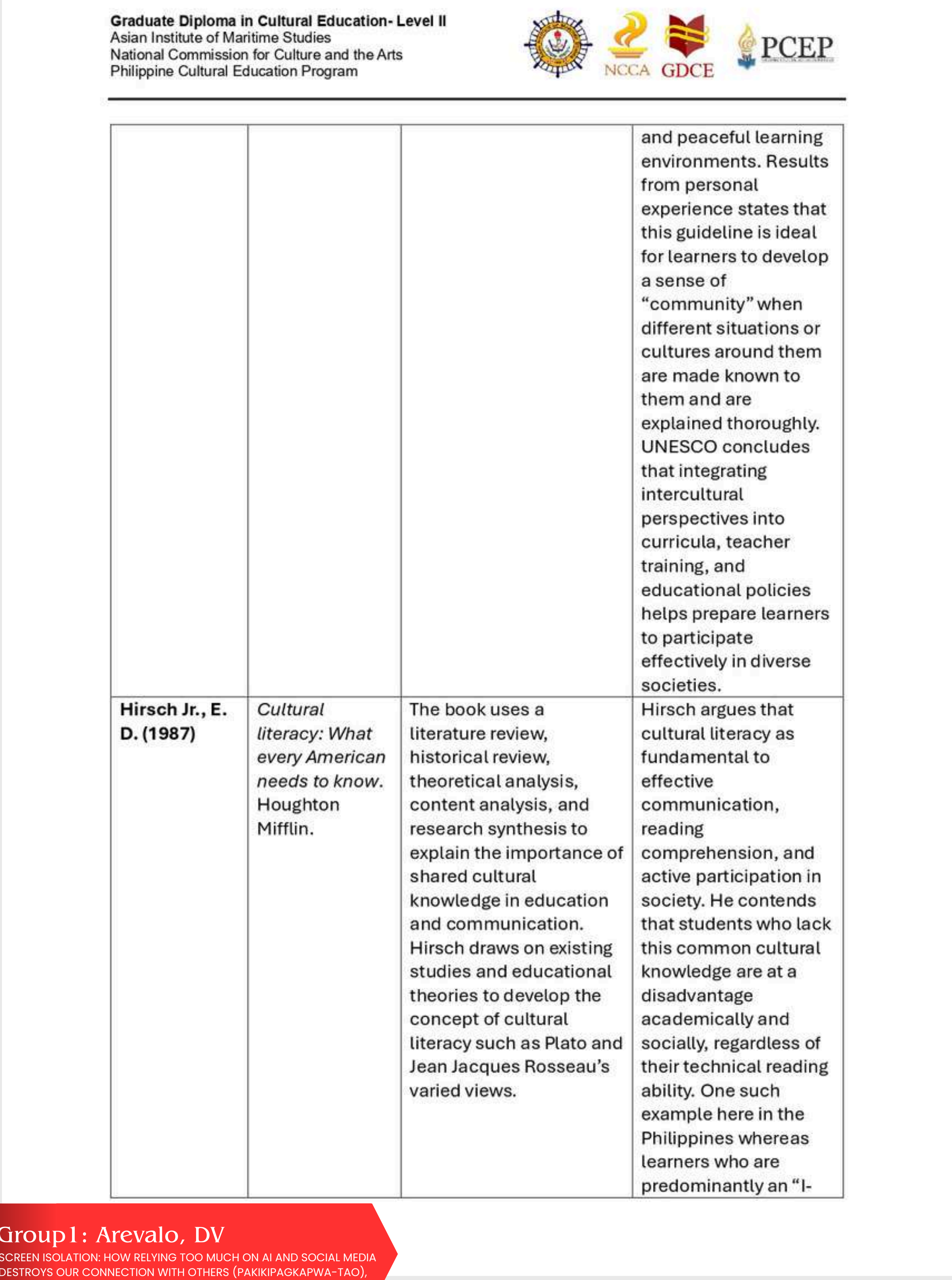
	TOPIC	METHOD	RESULTS/INSIGHTS
Geneva Gay (2018)	Culturally Responsive Teaching: Theory, Research, and Practice. Third Edition. Multicultural Education Series	In this study, Geneva had concurred that in order to properly and responsibly teach culture to learners, the best way is integrating students' cultural backgrounds into teaching improves learning and academic achievement.	Gay emphasizes that culturally responsive teaching positively influences students' academic performance, classroom participation, and overall learning experience. By recognizing and incorporating students' cultural backgrounds, teachers can create more inclusive and meaningful learning environments that foster respect, motivation, and a stronger sense of belonging.
UNESCO 2006	*Guidelines on Intercultural Education*. UNESCO.	The document was developed through a literature review, policy analysis, comparative analysis of international educational practices, and expert consultation rather than original empirical research.	The guidelines emphasize that intercultural education promotes respect for cultural diversity, strengthens learners' understanding of their own and others' cultures, and fosters inclusive, equitable,

Group 1: Arevalo, DV

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



			and peaceful learning environments. Results from personal experience states that this guideline is ideal for learners to develop a sense of "community" when different situations or cultures around them are made known to them and are explained thoroughly. UNESCO concludes that integrating intercultural perspectives into curricula, teacher training, and educational policies helps prepare learners to participate effectively in diverse societies.
Hirsch Jr., E. D. (1987)	*Cultural literacy: What every American needs to know.* Houghton Mifflin.	The book uses a literature review, historical review, theoretical analysis, content analysis, and research synthesis to explain the importance of shared cultural knowledge in education and communication. Hirsch draws on existing studies and educational theories to develop the concept of cultural literacy such as Plato and Jean Jacques Rosseau's varied views.	Hirsch argues that cultural literacy as fundamental to effective communication, reading comprehension, and active participation in society. He contends that students who lack this common cultural knowledge are at a disadvantage academically and socially, regardless of their technical reading ability. One such example here in the Philippines whereas learners who are predominantly an "I-

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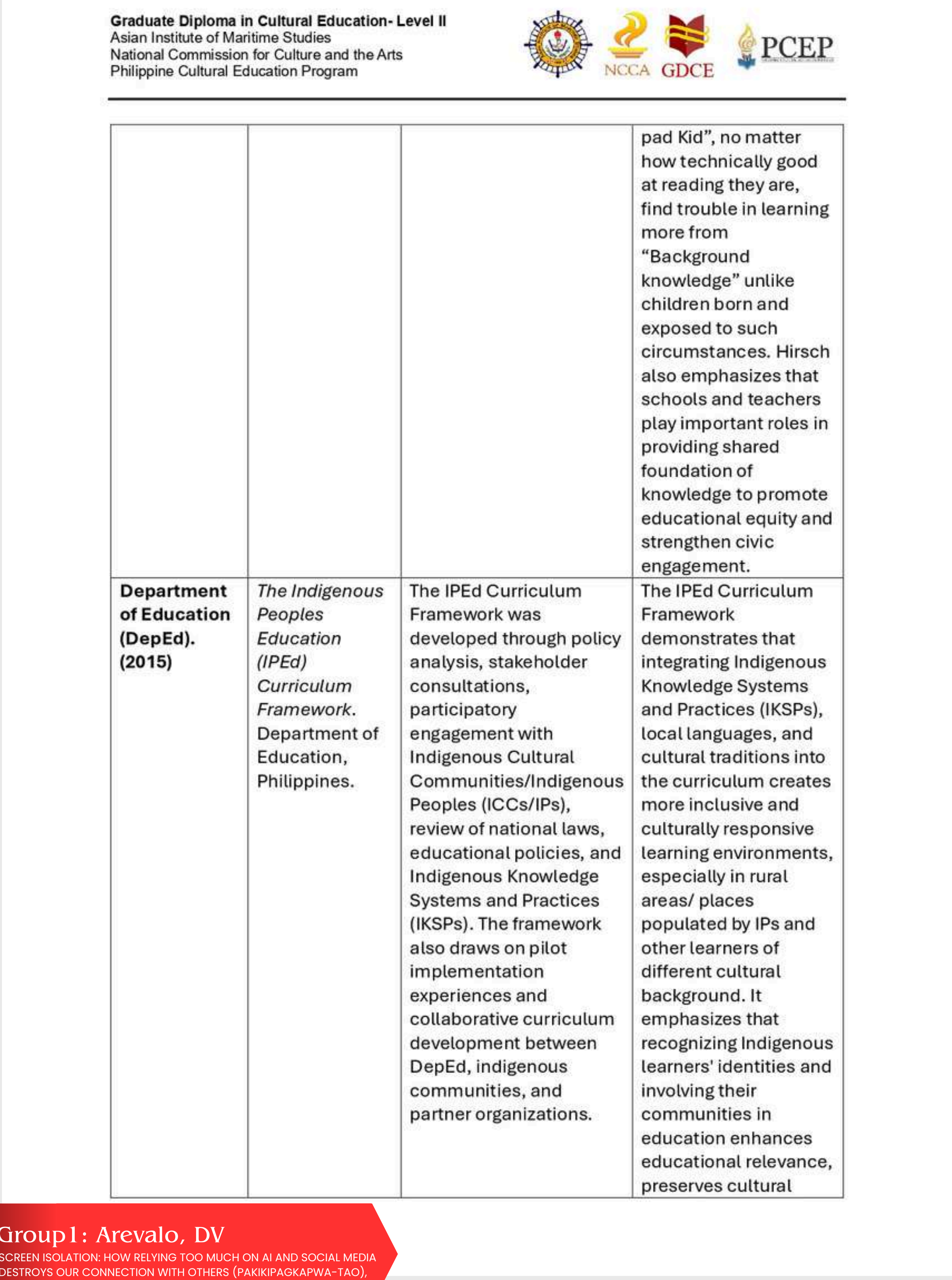
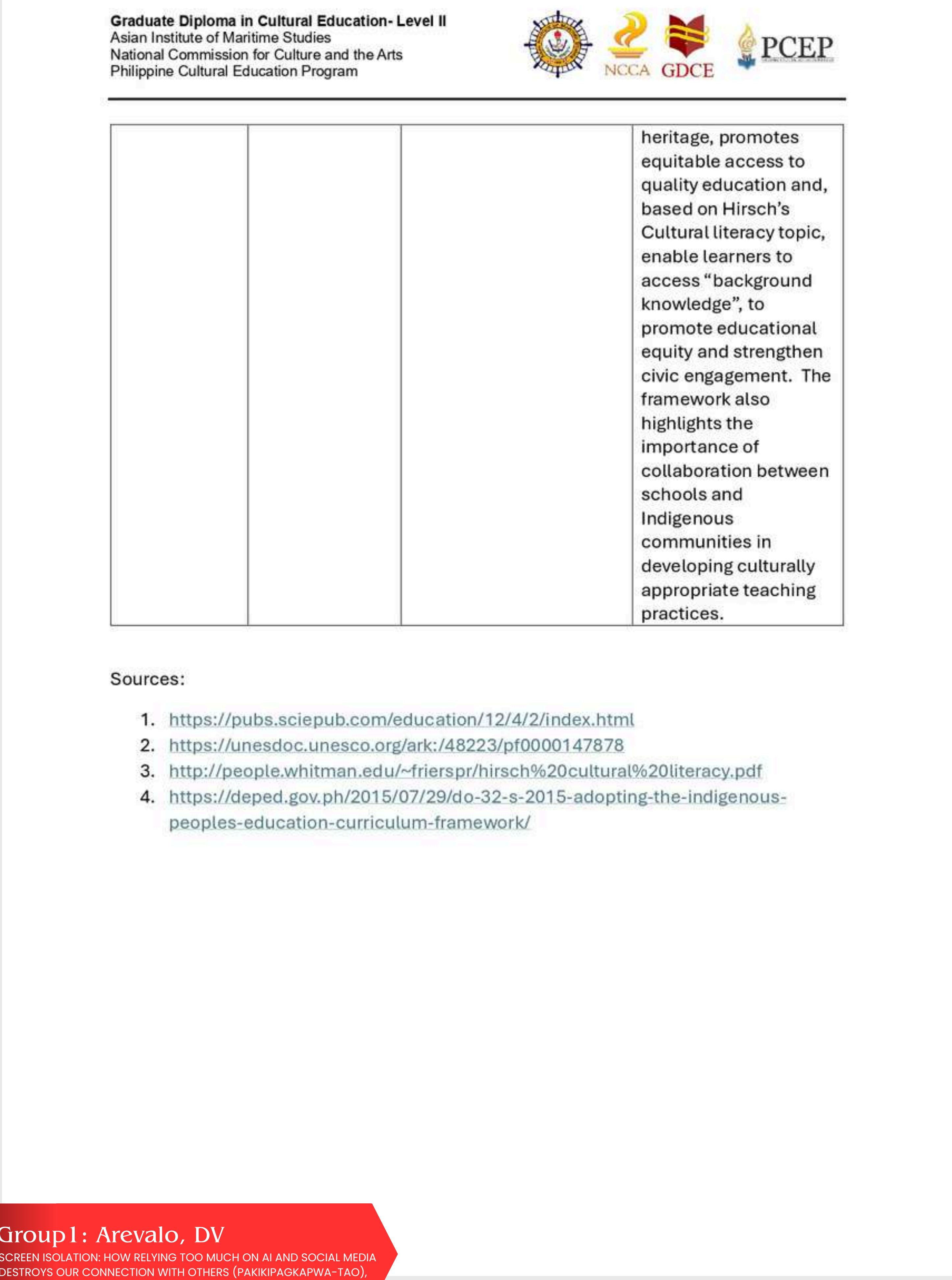


			pad Kid", no matter how technically good at reading they are, find trouble in learning more from "Background knowledge" unlike children born and exposed to such circumstances. Hirsch also emphasizes that schools and teachers play important roles in providing shared foundation of knowledge to promote educational equity and strengthen civic engagement.
Department of Education (DepEd). (2015)	*The Indigenous Peoples Education (IPEd) Curriculum Framework.* Department of Education, Philippines.	The IPEd Curriculum Framework was developed through policy analysis, stakeholder consultations, participatory engagement with Indigenous Cultural Communities/Indigenous Peoples (ICCs/IPs), review of national laws, educational policies, and Indigenous Knowledge Systems and Practices (IKSPs). The framework also draws on pilot implementation experiences and collaborative curriculum development between DepEd, indigenous communities, and partner organizations.	The IPEd Curriculum Framework demonstrates that integrating Indigenous Knowledge Systems and Practices (IKSPs), local languages, and cultural traditions into the curriculum creates more inclusive and culturally responsive learning environments, especially in rural areas/ places populated by IPs and other learners of different cultural background. It emphasizes that recognizing Indigenous learners' identities and involving their communities in education enhances educational relevance, preserves cultural

Group 1: Arevalo, DV

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.



			heritage, promotes equitable access to quality education and, based on Hirsch's Cultural literacy topic, enable learners to access "background knowledge", to promote educational equity and strengthen civic engagement. The framework also highlights the importance of collaboration between schools and Indigenous communities in developing culturally appropriate teaching practices.

Sources:

1. https://pubs.sciepub.com/education/12/4/2/index.html
2. https://unesdoc.unesco.org/ark:/48223/pf0000147878
3. http://people.whitman.edu/~frierspr/hirsch%20cultural%20literacy.pdf
4. https://deped.gov.ph/2015/07/29/do-32-s-2015-adopting-the-indigenous-peoples-education-curriculum-framework/

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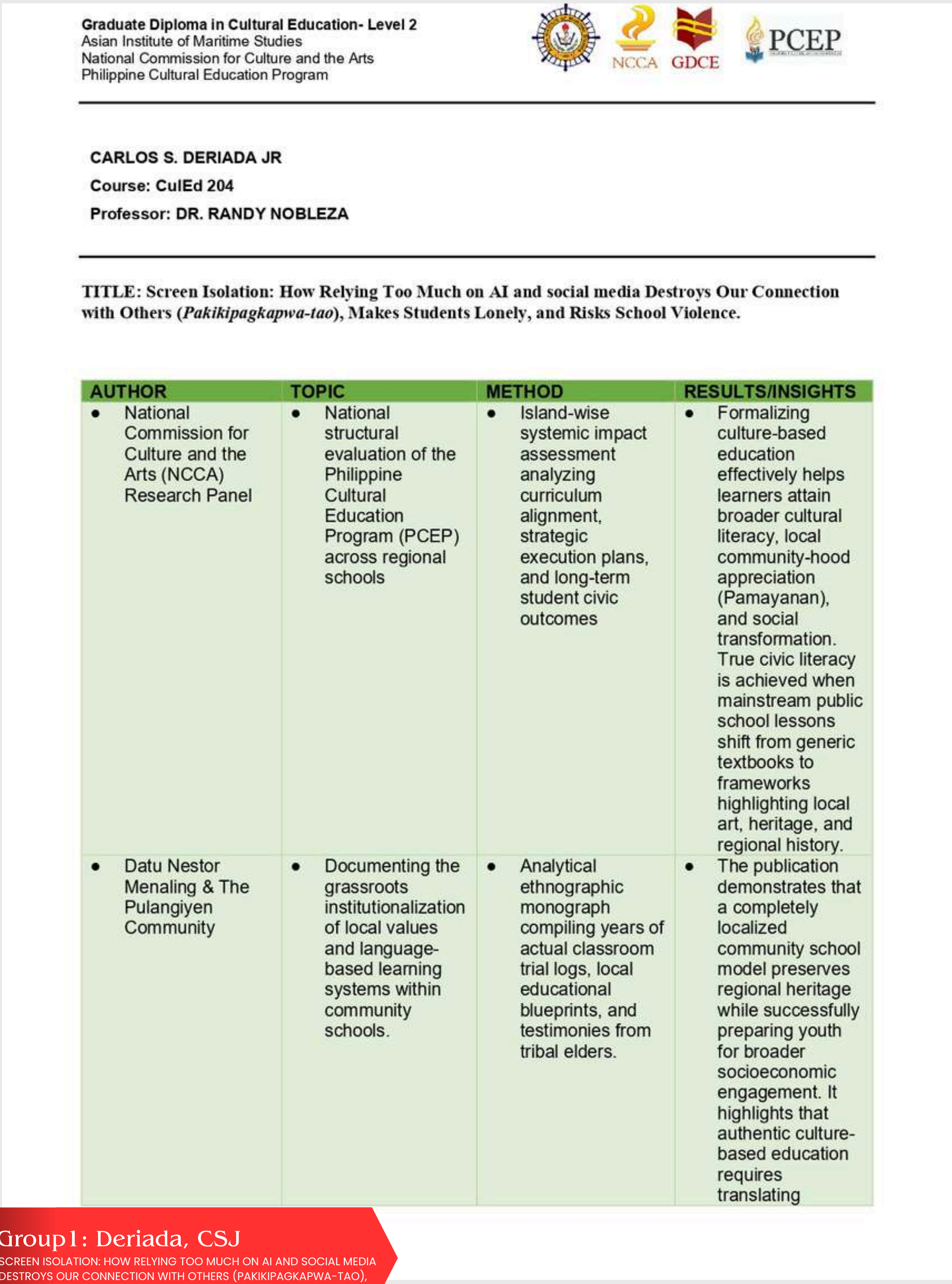
ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level 2
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

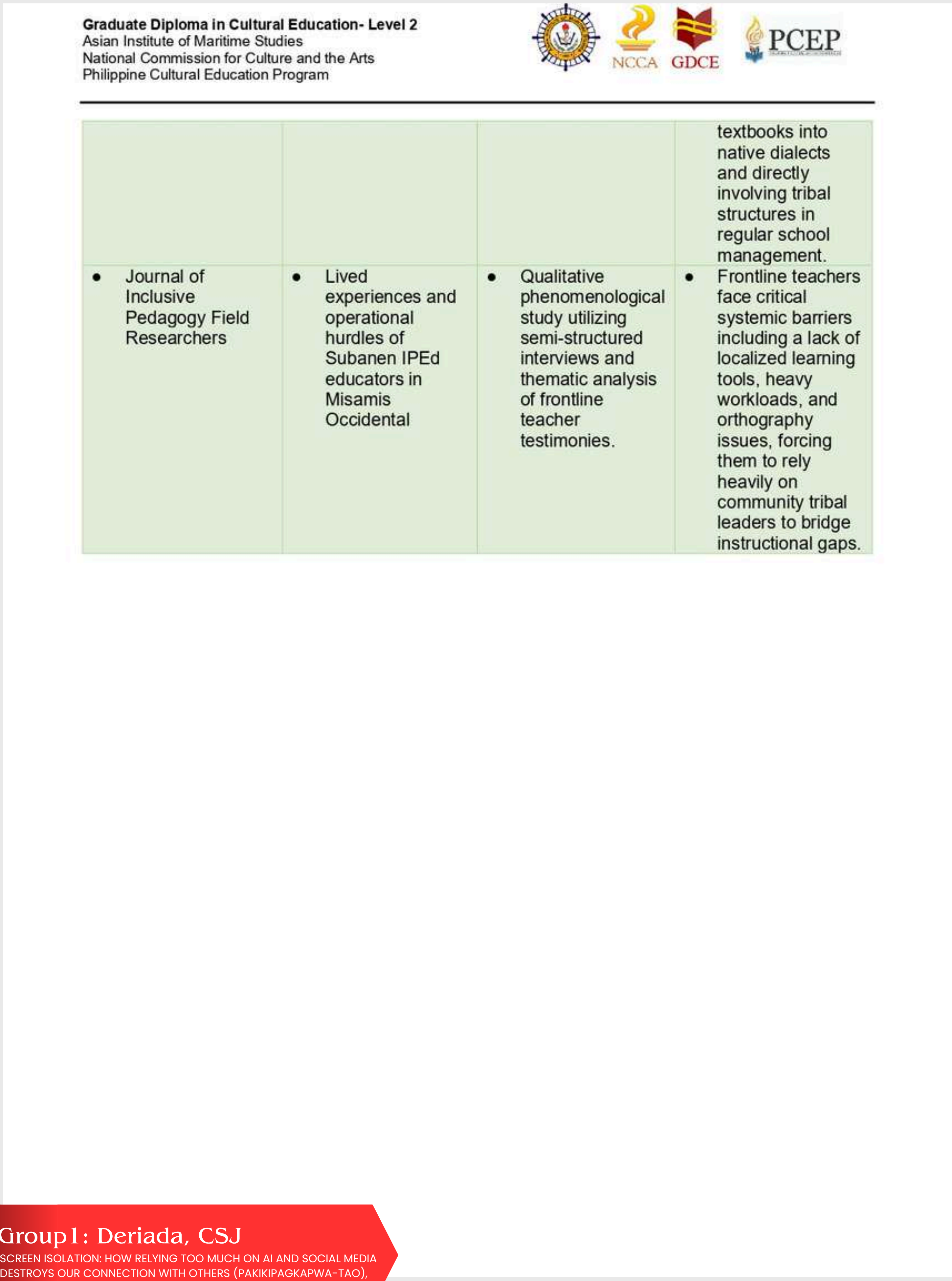
CARLOS S. DERIADA JR

Course: CulEd 204

Professor: DR. RANDY NOBLEZA

TITLE: Screen Isolation: How Relying Too Much on AI and social media Destroys Our Connection with Others (*Pakikipagkapwa-tao*), Makes Students Lonely, and Risks School Violence.

AUTHOR	TOPIC	METHOD	RESULTS/INSIGHTS
• National Commission for Culture and the Arts (NCCA) Research Panel	• National structural evaluation of the Philippine Cultural Education Program (PCEP) across regional schools	• Island-wise systemic impact assessment analyzing curriculum alignment, strategic execution plans, and long-term student civic outcomes	• Formalizing culture-based education effectively helps learners attain broader cultural literacy, local community-hood appreciation (Pamayanan), and social transformation. True civic literacy is achieved when mainstream public school lessons shift from generic textbooks to frameworks highlighting local art, heritage, and regional history.
• Datu Nestor Menaling & The Pulangiyen Community	• Documenting the grassroots institutionalization of local values and language-based learning systems within community schools.	• Analytical ethnographic monograph compiling years of actual classroom trial logs, local educational blueprints, and testimonies from tribal elders.	• The publication demonstrates that a completely localized community school model preserves regional heritage while successfully preparing youth for broader socioeconomic engagement. It highlights that authentic culture-based education requires translating



			textbooks into native dialects and directly involving tribal structures in regular school management.
• Journal of Inclusive Pedagogy Field Researchers	• Lived experiences and operational hurdles of Subanen IPEd educators in Misamis Occidental	• Qualitative phenomenological study utilizing semi-structured interviews and thematic analysis of frontline teacher testimonies.	• Frontline teachers face critical systemic barriers including a lack of localized learning tools, heavy workloads, and orthography issues, forcing them to rely heavily on community tribal leaders to bridge instructional gaps.

MODULE 1

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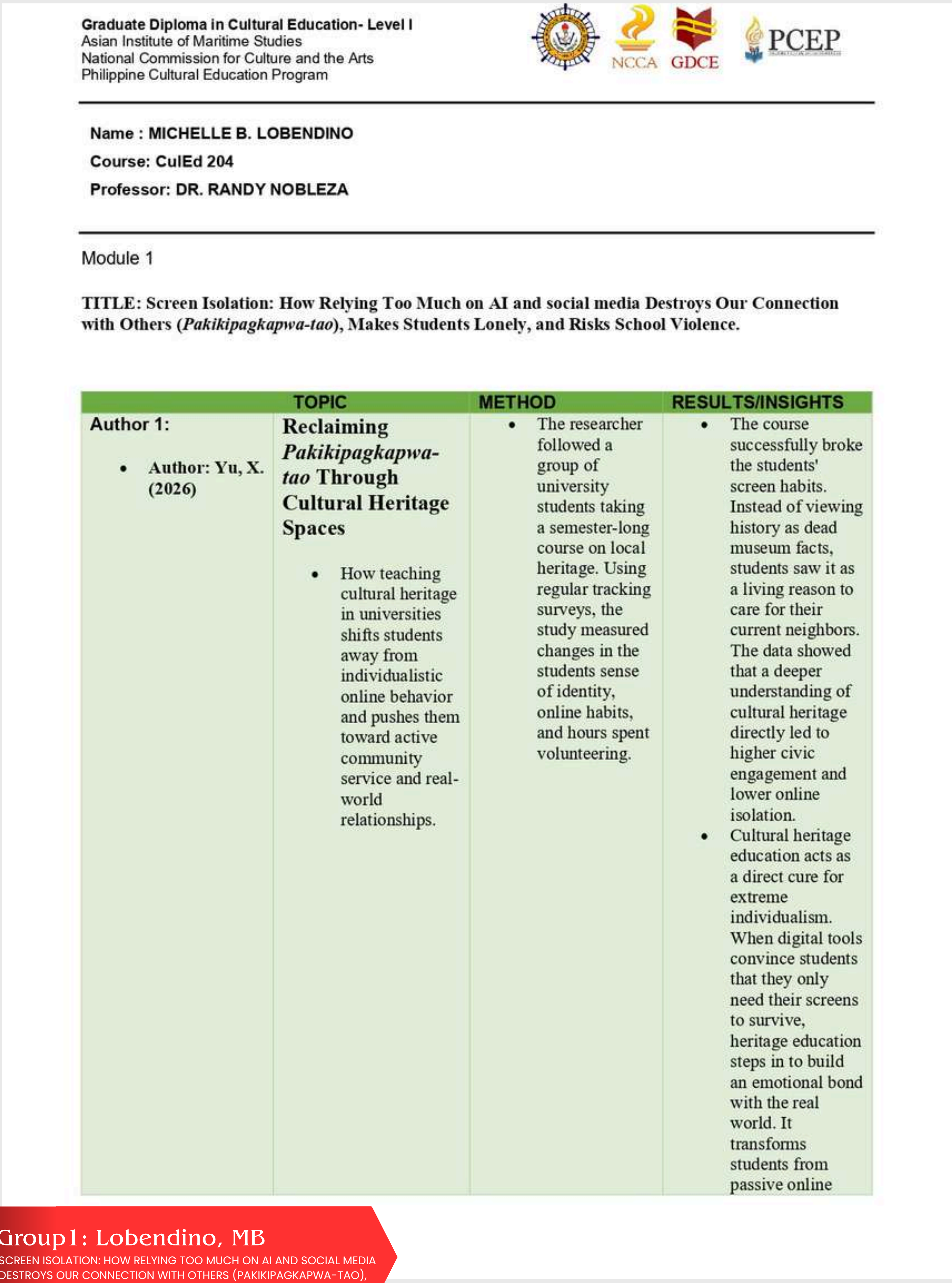

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Asian Institute of Maritime Studies
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Philippine Cultural Education Program

Name : MICHELLE B. LOBENDINO

Course: CulEd 204

Professor: DR. RANDY NOBLEZA

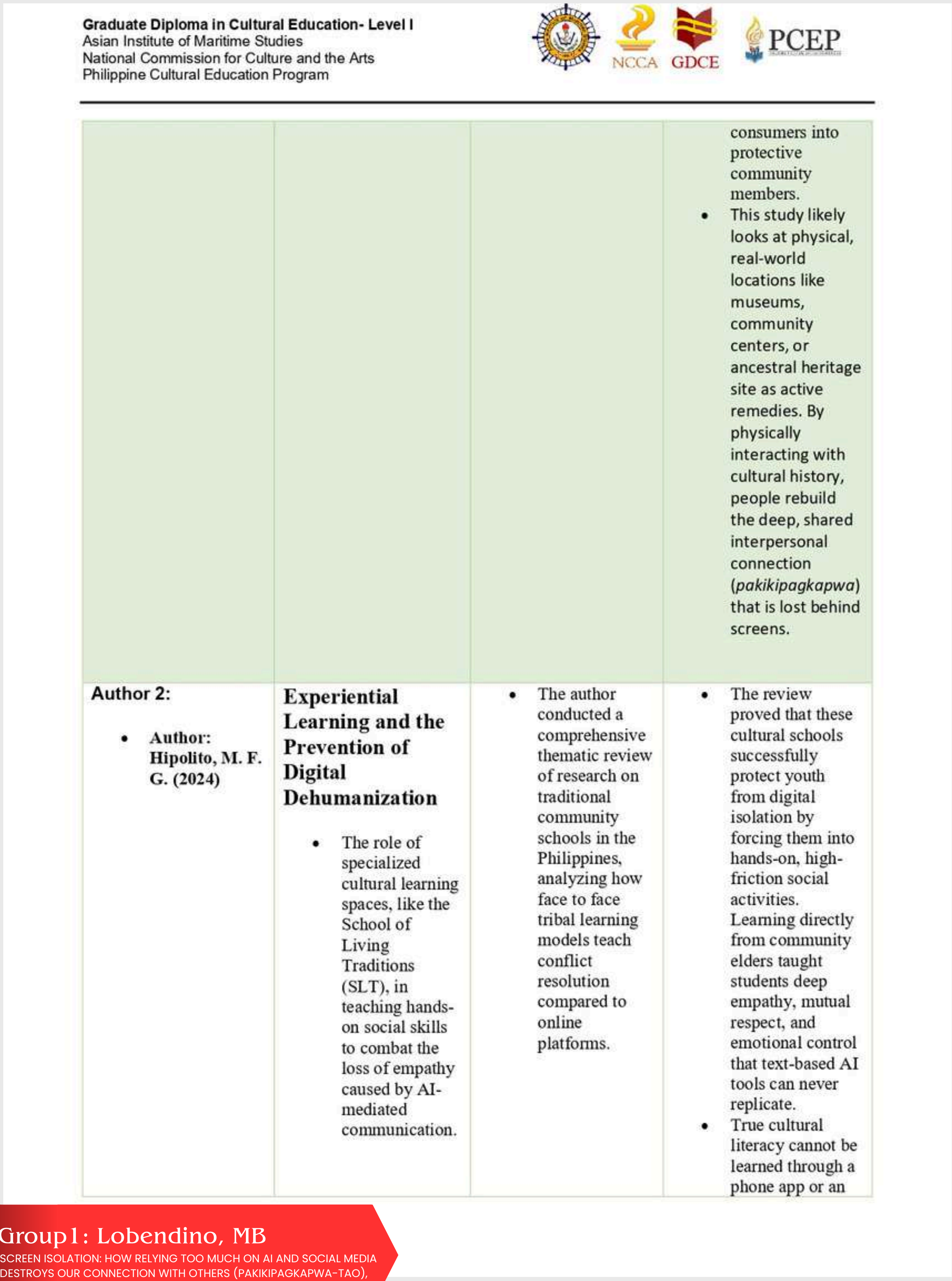
Module 1

TITLE: Screen Isolation: How Relying Too Much on AI and social media Destroys Our Connection with Others (*Pakikipagkapwa-tao*), Makes Students Lonely, and Risks School Violence.

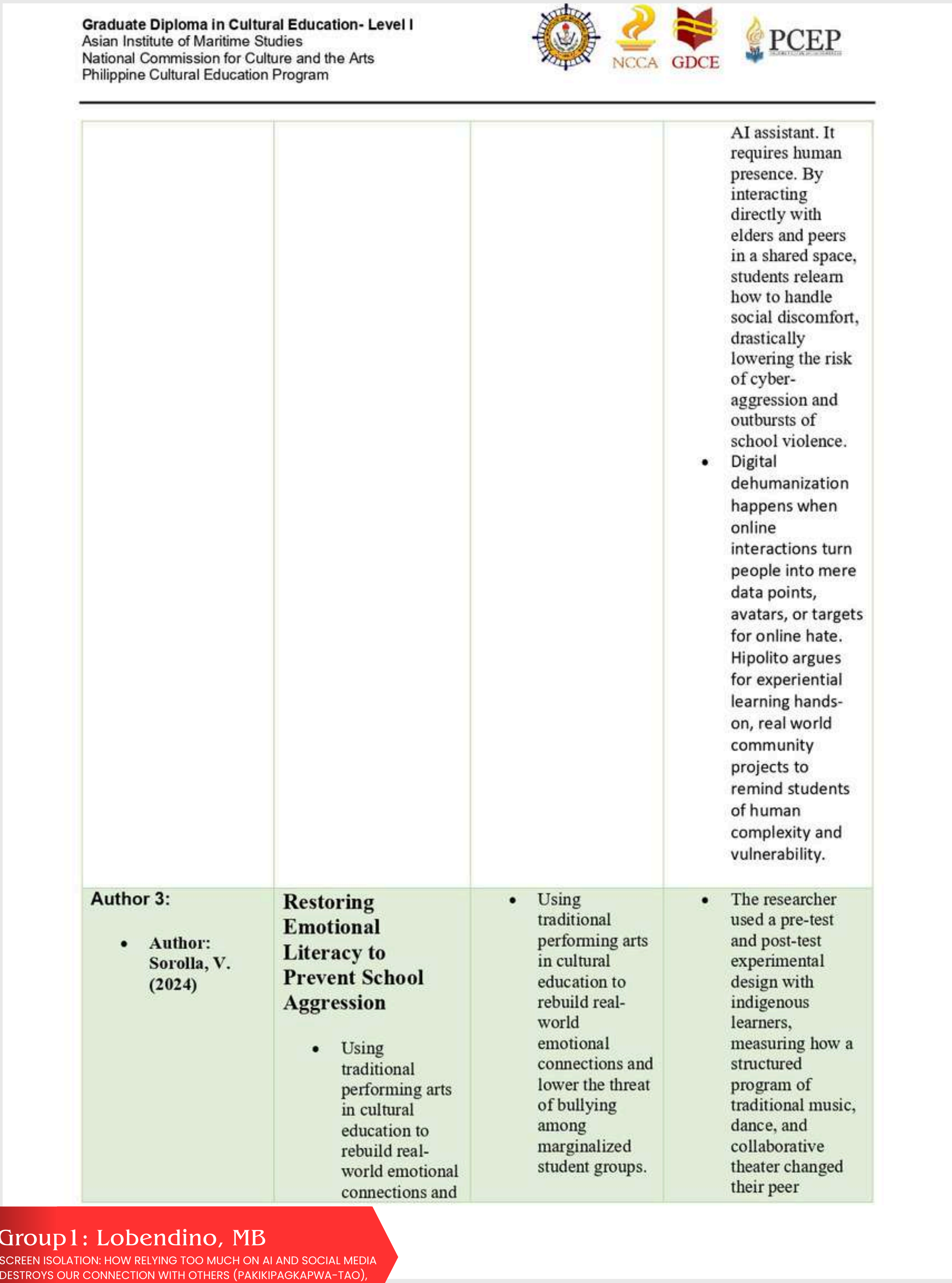
	TOPIC	METHOD	RESULTS/INSIGHTS
Author 1: • **Author: Yu, X. (2026)**	**Reclaiming *Pakikipagkapwa-tao* Through Cultural Heritage Spaces** • How teaching cultural heritage in universities shifts students away from individualistic online behavior and pushes them toward active community service and real-world relationships.	• The researcher followed a group of university students taking a semester-long course on local heritage. Using regular tracking surveys, the study measured changes in the students sense of identity, online habits, and hours spent volunteering.	• The course successfully broke the students' screen habits. Instead of viewing history as dead museum facts, students saw it as a living reason to care for their current neighbors. The data showed that a deeper understanding of cultural heritage directly led to higher civic engagement and lower online isolation. • Cultural heritage education acts as a direct cure for extreme individualism. When digital tools convince students that they only need their screens to survive, heritage education steps in to build an emotional bond with the real world. It transforms students from passive online

Group 1: Lobendino, MB

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.



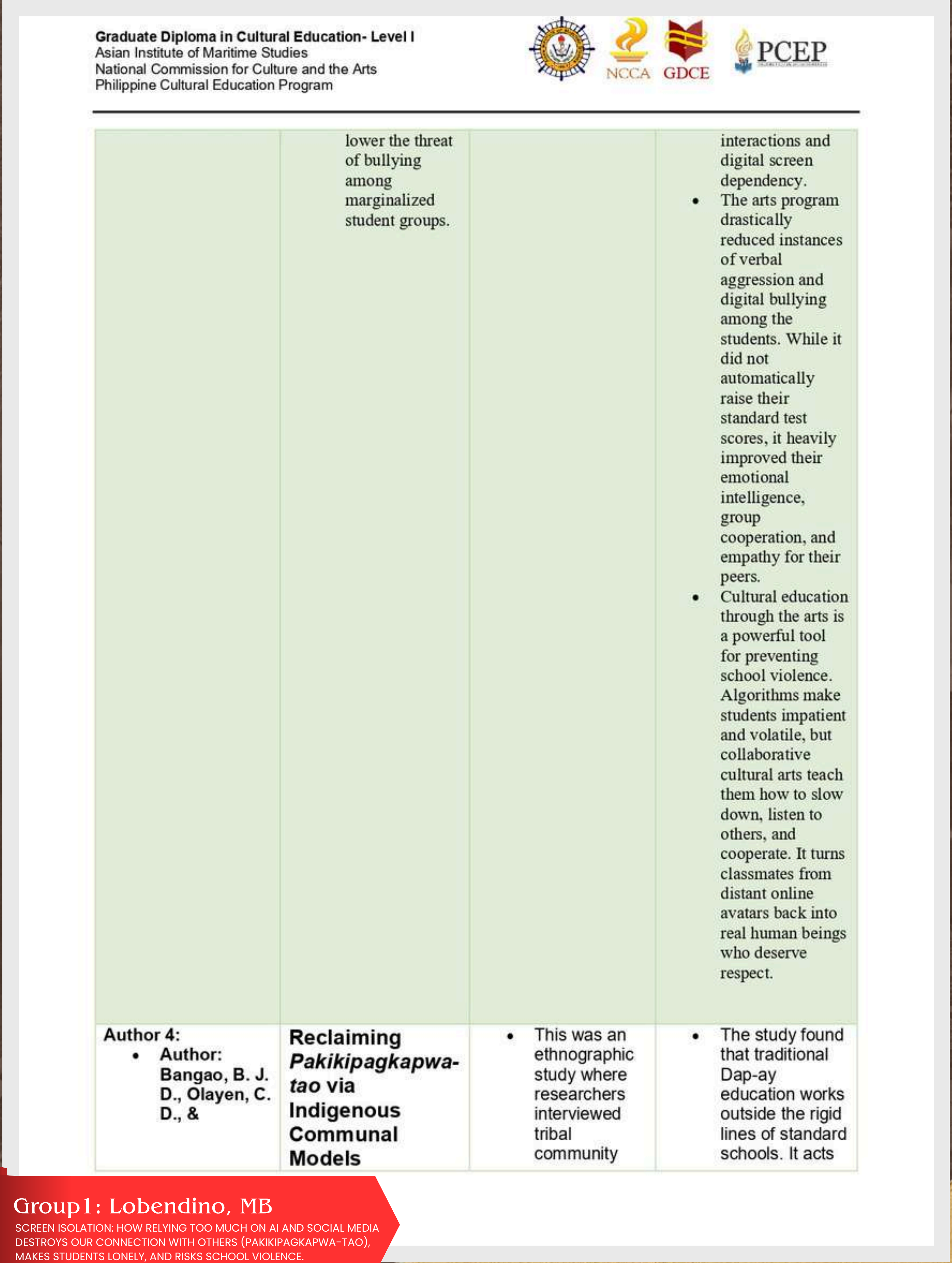
			consumers into protective community members. - This study likely looks at physical, real-world locations like museums, community centers, or ancestral heritage site as active remedies. By physically interacting with cultural history, people rebuild the deep, shared interpersonal connection (*pakikipagkapwa*) that is lost behind screens.
Author 2: - **Author: Hipolito, M. F. G. (2024)**	**Experiential Learning and the Prevention of Digital Dehumanization** - The role of specialized cultural learning spaces, like the School of Living Traditions (SLT), in teaching hands-on social skills to combat the loss of empathy caused by AI-mediated communication.	- The author conducted a comprehensive thematic review of research on traditional community schools in the Philippines, analyzing how face to face tribal learning models teach conflict resolution compared to online platforms.	- The review proved that these cultural schools successfully protect youth from digital isolation by forcing them into hands-on, high-friction social activities. Learning directly from community elders taught students deep empathy, mutual respect, and emotional control that text-based AI tools can never replicate. - True cultural literacy cannot be learned through a phone app or an



			AI assistant. It requires human presence. By interacting directly with elders and peers in a shared space, students relearn how to handle social discomfort, drastically lowering the risk of cyber-aggression and outbursts of school violence. • Digital dehumanization happens when online interactions turn people into mere data points, avatars, or targets for online hate. Hipolito argues for experiential learning hands-on, real world community projects to remind students of human complexity and vulnerability.
Author 3: • **Author: Sorolla, V. (2024)**	**Restoring Emotional Literacy to Prevent School Aggression** • Using traditional performing arts in cultural education to rebuild real-world emotional connections and	• Using traditional performing arts in cultural education to rebuild real-world emotional connections and lower the threat of bullying among marginalized student groups.	• The researcher used a pre-test and post-test experimental design with indigenous learners, measuring how a structured program of traditional music, dance, and collaborative theater changed their peer

Group 1: Lobendino, MB

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.



	lower the threat of bullying among marginalized student groups.		interactions and digital screen dependency. • The arts program drastically reduced instances of verbal aggression and digital bullying among the students. While it did not automatically raise their standard test scores, it heavily improved their emotional intelligence, group cooperation, and empathy for their peers. • Cultural education through the arts is a powerful tool for preventing school violence. Algorithms make students impatient and volatile, but collaborative cultural arts teach them how to slow down, listen to others, and cooperate. It turns classmates from distant online avatars back into real human beings who deserve respect.
Author 4: • **Author: Bangao, B. J. D., Olayen, C. D., &**	**Reclaiming *Pakikipagkapwa-tao* via Indigenous Communal Models**	• This was an ethnographic study where researchers interviewed tribal community	• The study found that traditional Dap-ay education works outside the rigid lines of standard schools. It acts

Group 1: Lobendino, MB
SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

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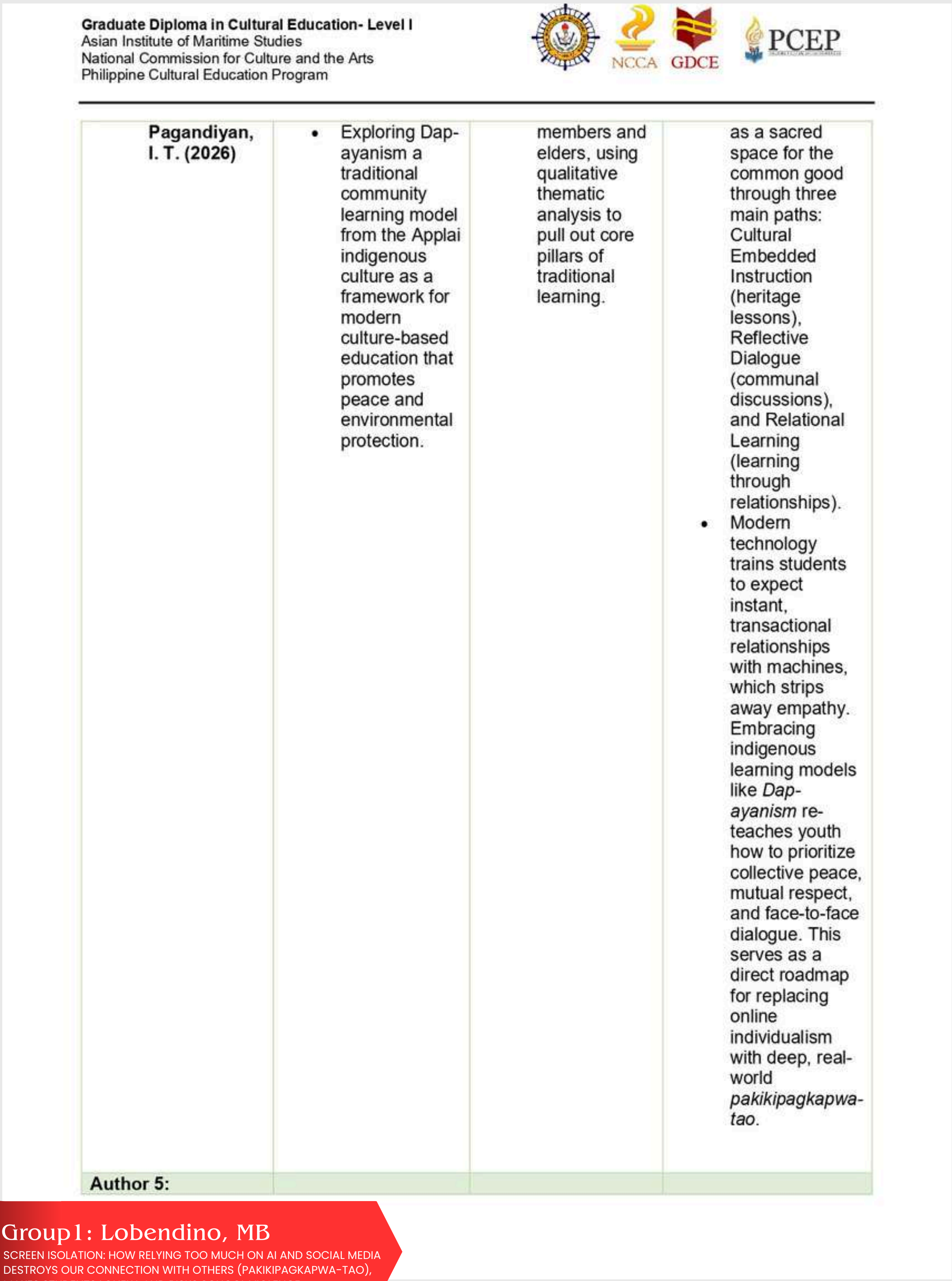
ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



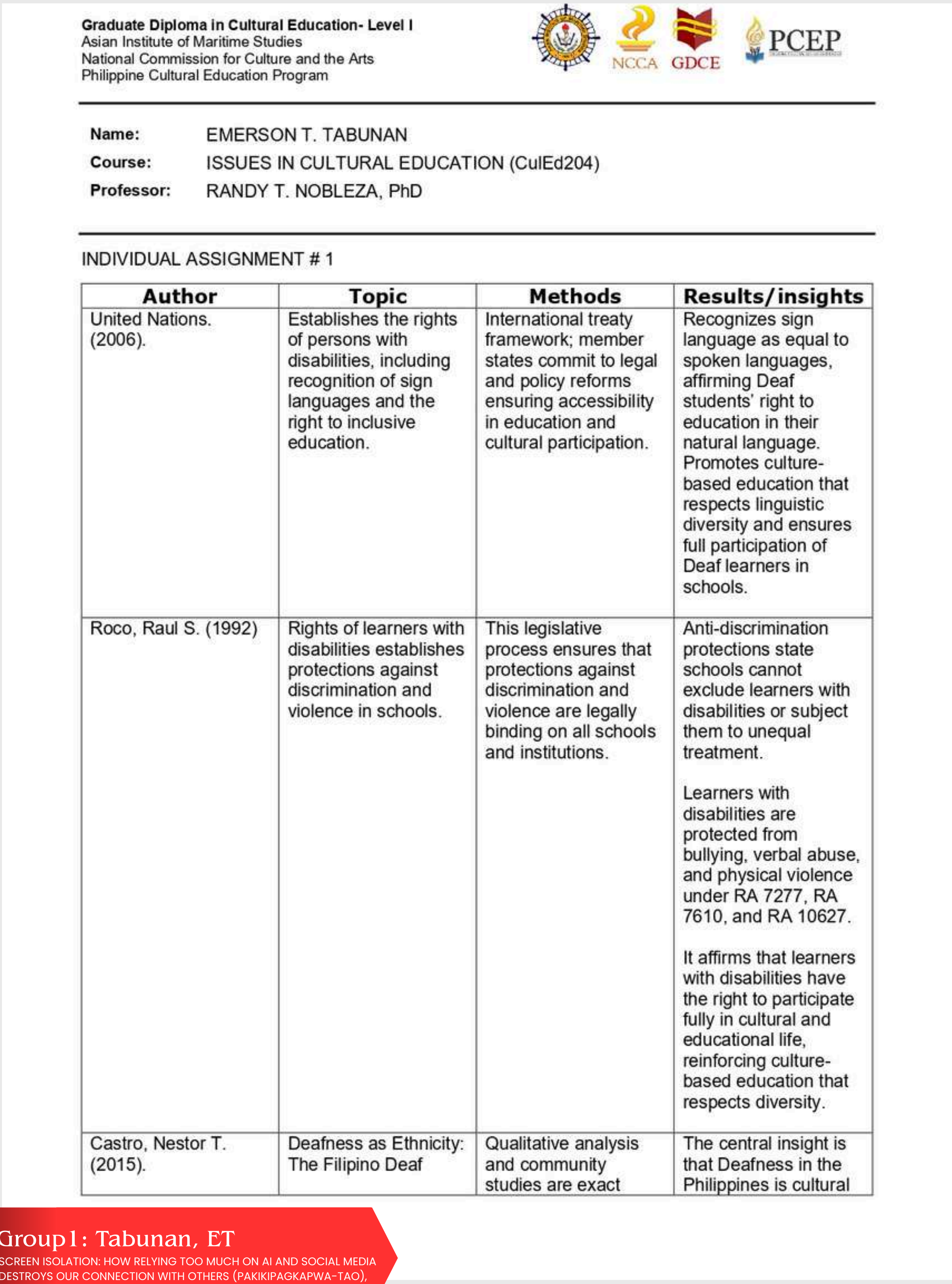
Pagandiyan, I. T. (2026)	• Exploring Dap-ayanism a traditional community learning model from the Applai indigenous culture as a framework for modern culture-based education that promotes peace and environmental protection.	members and elders, using qualitative thematic analysis to pull out core pillars of traditional learning.	as a sacred space for the common good through three main paths: Cultural Embedded Instruction (heritage lessons), Reflective Dialogue (communal discussions), and Relational Learning (learning through relationships). • Modern technology trains students to expect instant, transactional relationships with machines, which strips away empathy. Embracing indigenous learning models like *Dap-ayanism* re-teaches youth how to prioritize collective peace, mutual respect, and face-to-face dialogue. This serves as a direct roadmap for replacing online individualism with deep, real-world *pakikipagkapwa-tao*.
Author 5:			

Group 1: Lobendino, MB

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

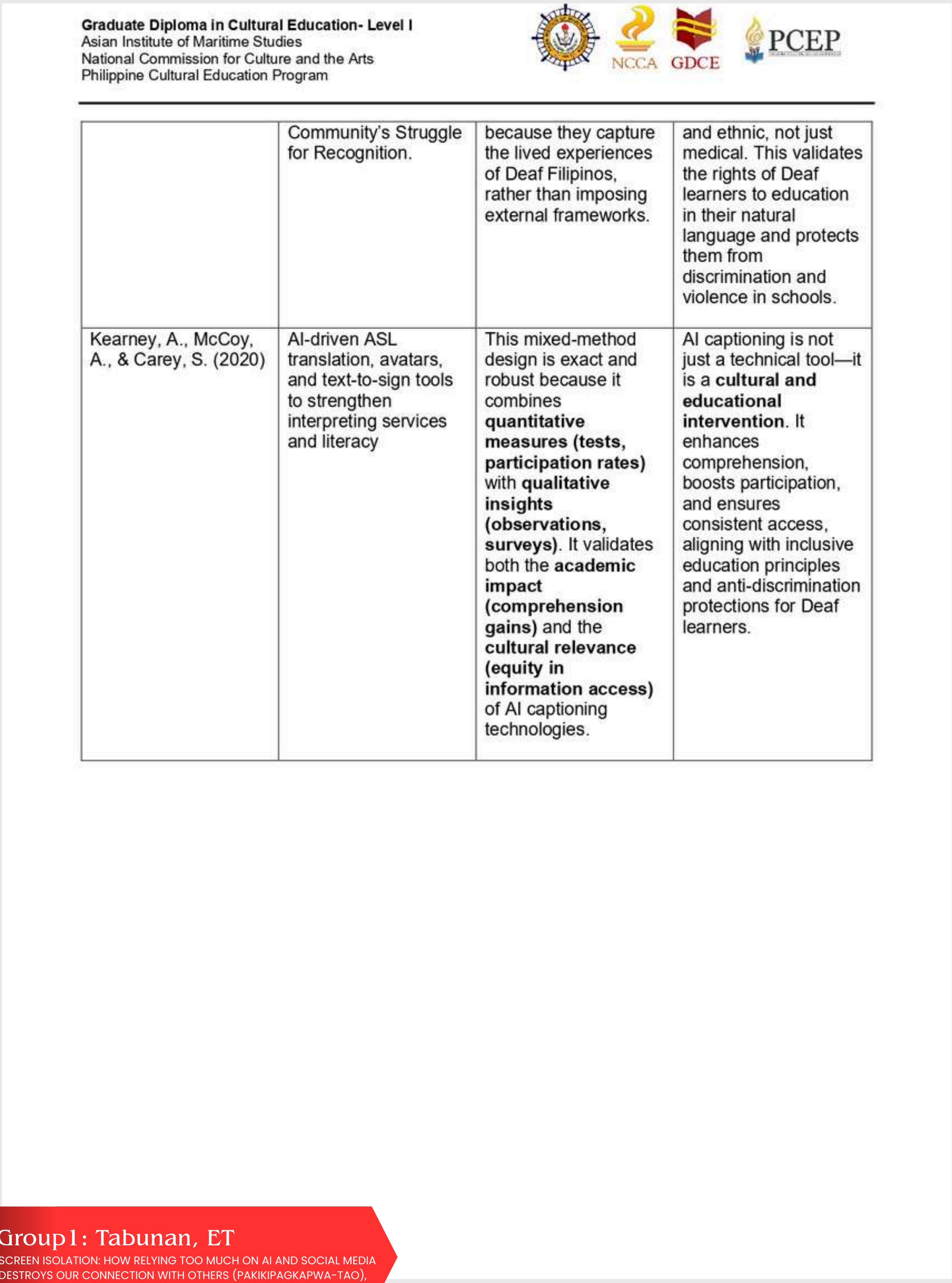
Name:	EMERSON T. TABUNAN
Course:	ISSUES IN CULTURAL EDUCATION (CulEd204)
Professor:	RANDY T. NOBLEZA, PhD

INDIVIDUAL ASSIGNMENT # 1

Author	Topic	Methods	Results/insights
United Nations. (2006).	Establishes the rights of persons with disabilities, including recognition of sign languages and the right to inclusive education.	International treaty framework; member states commit to legal and policy reforms ensuring accessibility in education and cultural participation.	Recognizes sign language as equal to spoken languages, affirming Deaf students' right to education in their natural language. Promotes culture-based education that respects linguistic diversity and ensures full participation of Deaf learners in schools.
Roco, Raul S. (1992)	Rights of learners with disabilities establishes protections against discrimination and violence in schools.	This legislative process ensures that protections against discrimination and violence are legally binding on all schools and institutions.	Anti-discrimination protections state schools cannot exclude learners with disabilities or subject them to unequal treatment. Learners with disabilities are protected from bullying, verbal abuse, and physical violence under RA 7277, RA 7610, and RA 10627. It affirms that learners with disabilities have the right to participate fully in cultural and educational life, reinforcing culture-based education that respects diversity.
Castro, Nestor T. (2015).	Deafness as Ethnicity: The Filipino Deaf	Qualitative analysis and community studies are exact	The central insight is that Deafness in the Philippines is cultural

Group 1: Tabunan, ET

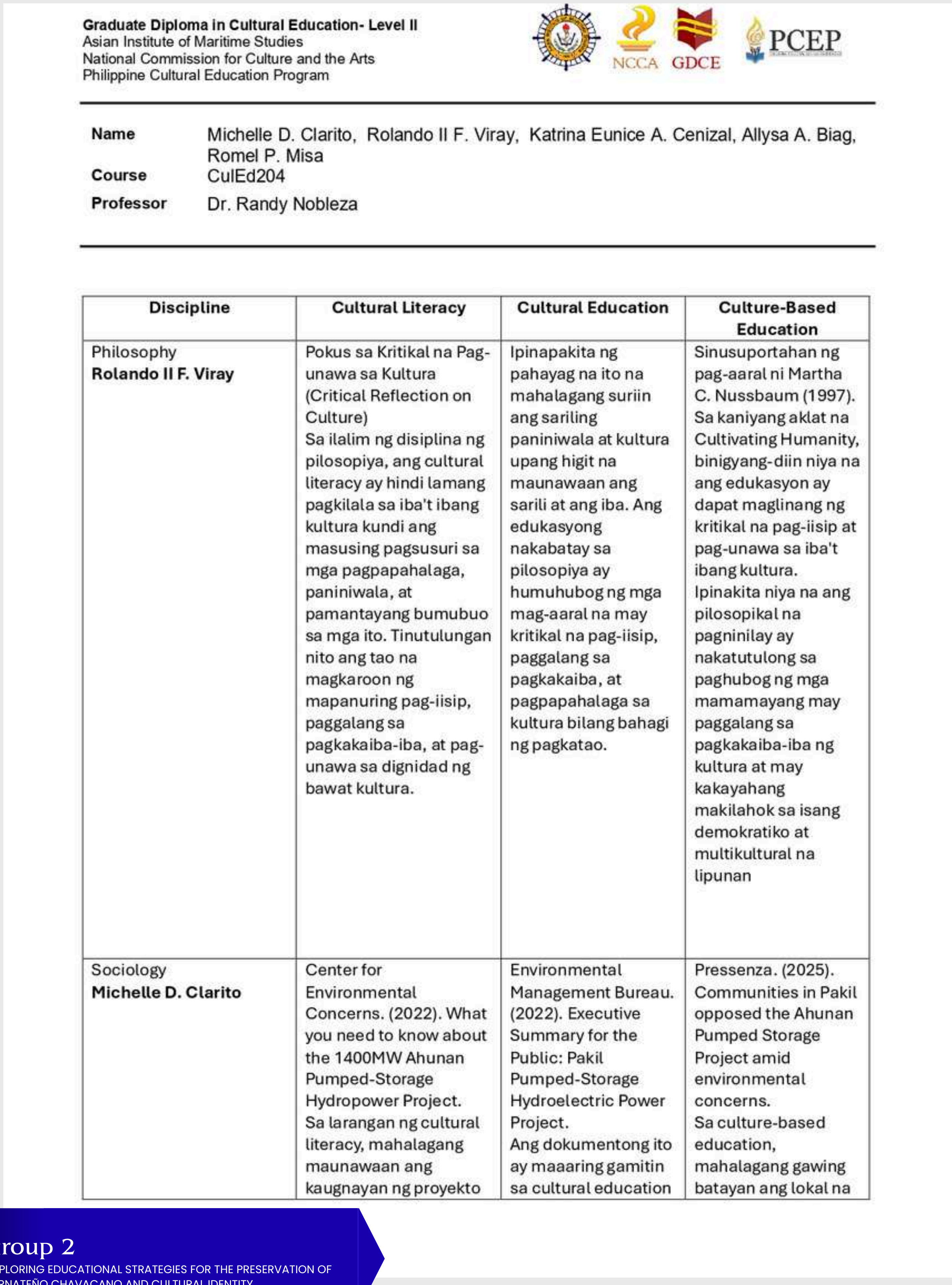
SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.



	Community's Struggle for Recognition.	because they capture the lived experiences of Deaf Filipinos, rather than imposing external frameworks.	and ethnic, not just medical. This validates the rights of Deaf learners to education in their natural language and protects them from discrimination and violence in schools.
Kearney, A., McCoy, A., & Carey, S. (2020)	AI-driven ASL translation, avatars, and text-to-sign tools to strengthen interpreting services and literacy	This mixed-method design is exact and robust because it combines **quantitative measures (tests, participation rates)** with **qualitative insights (observations, surveys)**. It validates both the **academic impact (comprehension gains)** and the **cultural relevance (equity in information access)** of AI captioning technologies.	AI captioning is not just a technical tool—it is a **cultural and educational intervention**. It enhances comprehension, boosts participation, and ensures consistent access, aligning with inclusive education principles and anti-discrimination protections for Deaf learners.

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level II
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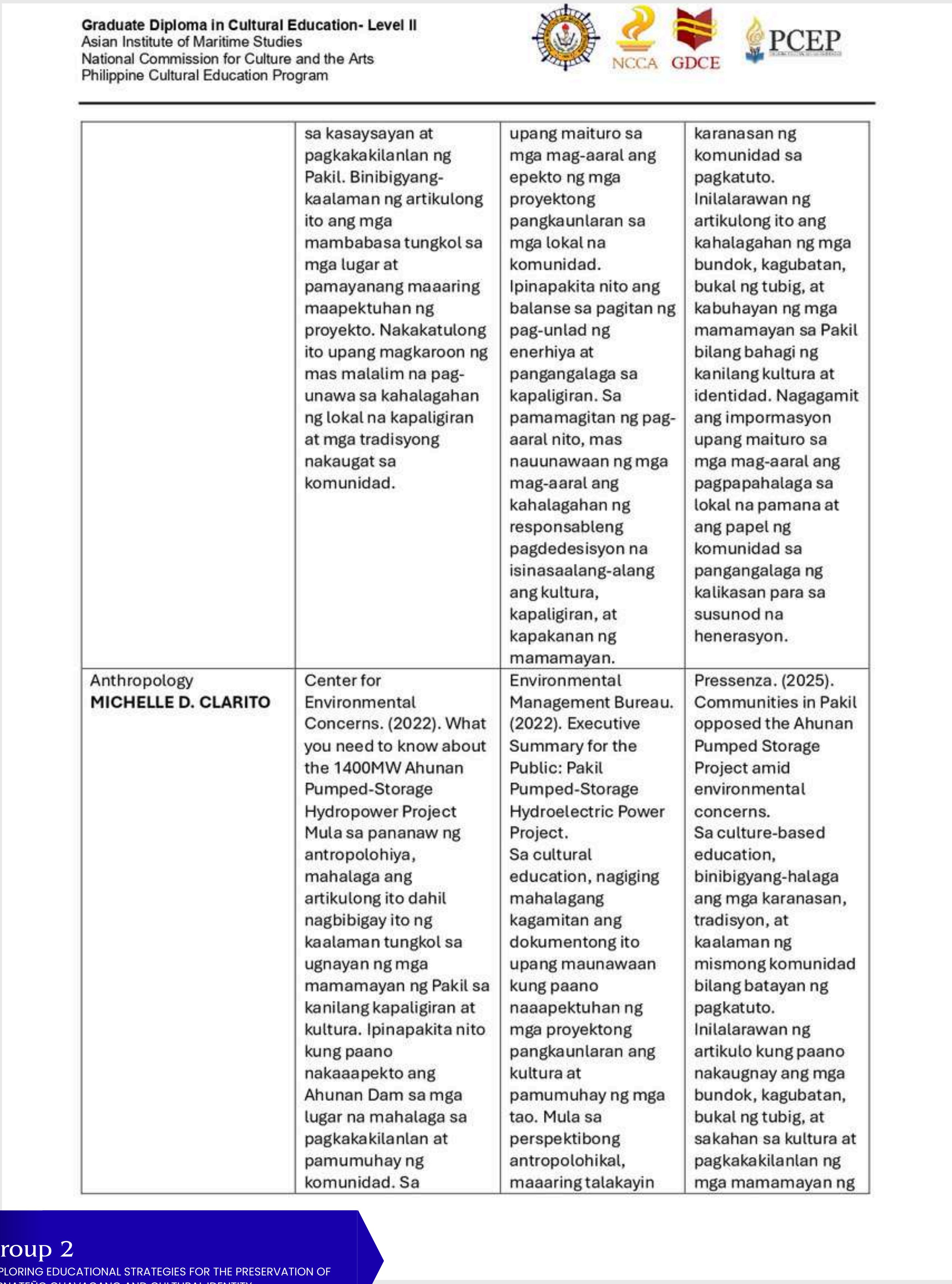
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Michelle D. Clarito, Rolando II F. Viray, Katrina Eunice A. Cenizal, Allysa A. Biag, Romel P. Misa
Course	CulEd204
Professor	Dr. Randy Nobleza

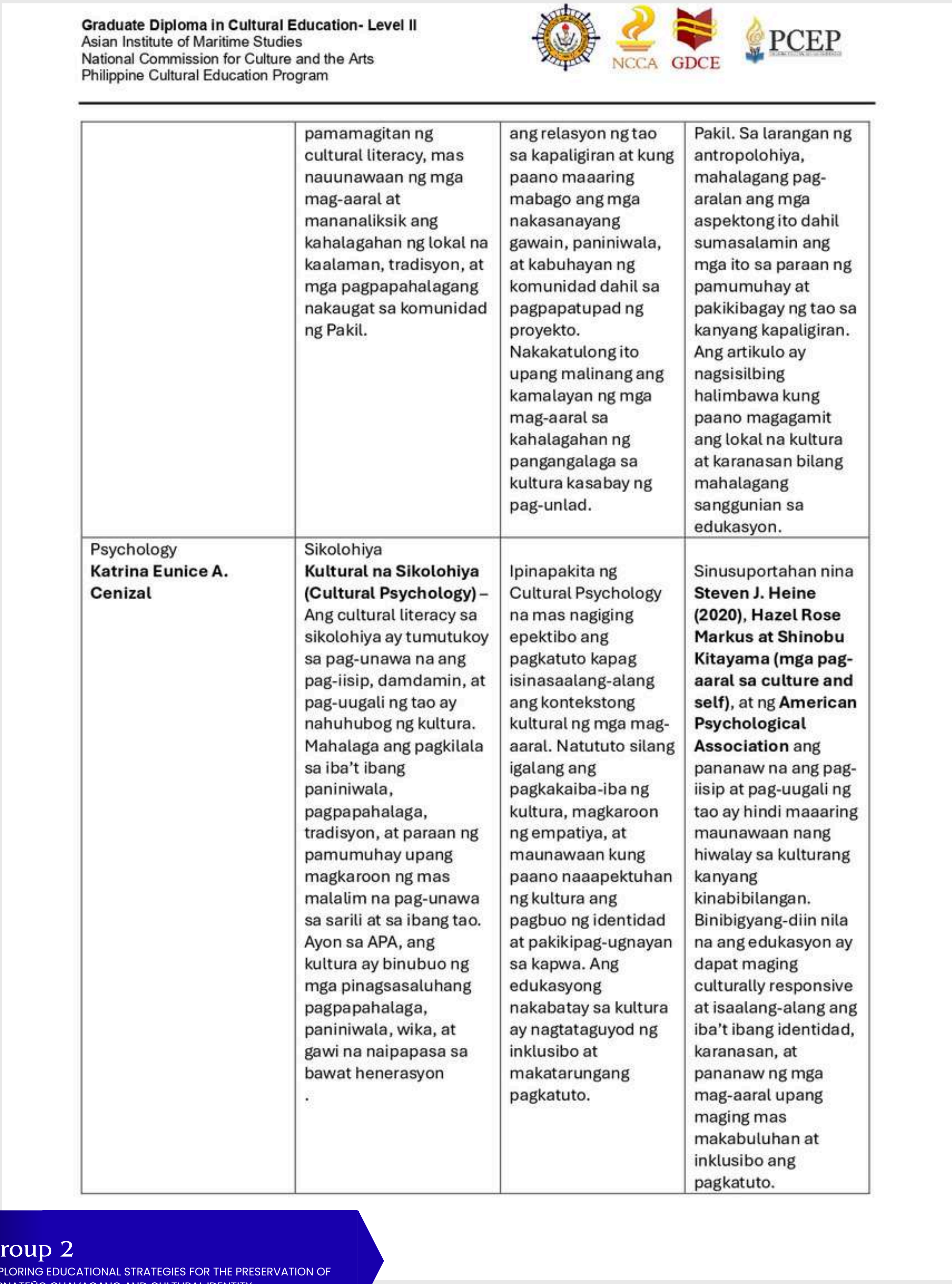
Discipline	Cultural Literacy	Cultural Education	Culture-Based Education
Philosophy **Rolando II F. Viray**	Pokus sa Kritikal na Pag-unawa sa Kultura (Critical Reflection on Culture) Sa ilalim ng disiplina ng pilosopiya, ang cultural literacy ay hindi lamang pagkilala sa iba't ibang kultura kundi ang masusing pagsusuri sa mga pagpapahalaga, paniniwala, at pamantayang bumubuo sa mga ito. Tinutulungan nito ang tao na magkaroon ng mapanuring pag-iisip, paggalang sa pagkakaiba-iba, at pag-unawa sa dignidad ng bawat kultura.	Ipinapakita ng pahayag na ito na mahalagang suriin ang sariling paniniwala at kultura upang higit na maunawaan ang sarili at ang iba. Ang edukasyong nakabatay sa pilosopiya ay humuhubog ng mga mag-aaral na may kritikal na pag-iisip, paggalang sa pagkakaiba, at pagpapahalaga sa kultura bilang bahagi ng pagkatao.	Sinusuportahan ng pag-aaral ni Martha C. Nussbaum (1997). Sa kaniyang aklat na Cultivating Humanity, binigyang-diin niya na ang edukasyon ay dapat maglinang ng kritikal na pag-iisip at pag-unawa sa iba't ibang kultura. Ipinakita niya na ang pilosopikal na pagninilay ay nakatutulong sa paghubog ng mga mamamayang may paggalang sa pagkakaiba-iba ng kultura at may kakayahang makilahok sa isang demokratiko at multikultural na lipunan
Sociology **Michelle D. Clarito**	Center for Environmental Concerns. (2022). What you need to know about the 1400MW Ahunan Pumped-Storage Hydropower Project. Sa larangan ng cultural literacy, mahalagang maunawaan ang kaugnayan ng proyekto	Environmental Management Bureau. (2022). Executive Summary for the Public: Pakil Pumped-Storage Hydroelectric Power Project. Ang dokumentong ito ay maaaring gamitin sa cultural education	Pressenza. (2025). Communities in Pakil opposed the Ahunan Pumped Storage Project amid environmental concerns. Sa culture-based education, mahalagang gawing batayan ang lokal na

Group 2

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY



	sa kasaysayan at pagkakakilanlan ng Pakil. Binibigyang-kaalaman ng artikulong ito ang mga mambabasa tungkol sa mga lugar at pamayanang maaaring maapektuhan ng proyekto. Nakakatulong ito upang magkaroon ng mas malalim na pag-unawa sa kahalagahan ng lokal na kapaligiran at mga tradisyong nakaugat sa komunidad.	upang maituro sa mga mag-aaral ang epekto ng mga proyektong pangkaunlaran sa mga lokal na komunidad. Ipinapakita nito ang balanse sa pagitan ng pag-unlad ng enerhiya at pangangalaga sa kapaligiran. Sa pamamagitan ng pag-aaral nito, mas nauunawaan ng mga mag-aaral ang kahalagahan ng responsableng pagdedesisyon na isinasaalang-alang ang kultura, kapaligiran, at kapakanan ng mamamayan.	karanasan ng komunidad sa pagkatuto. Inilalarawan ng artikulong ito ang kahalagahan ng mga bundok, kagubatan, bukal ng tubig, at kabuhayan ng mga mamamayan sa Pakil bilang bahagi ng kanilang kultura at identidad. Nagagamit ang impormasyon upang maituro sa mga mag-aaral ang pagpapahalaga sa lokal na pamana at ang papel ng komunidad sa pangangalaga ng kalikasan para sa susunod na henerasyon.
Anthropology **MICHELLE D. CLARITO**	Center for Environmental Concerns. (2022). What you need to know about the 1400MW Ahunan Pumped-Storage Hydropower Project Mula sa pananaw ng antropolohiya, mahalaga ang artikulong ito dahil nagbibigay ito ng kaalaman tungkol sa ugnayan ng mga mamamayan ng Pakil sa kanilang kapaligiran at kultura. Ipinapakita nito kung paano nakaaapekto ang Ahunan Dam sa mga lugar na mahalaga sa pagkakakilanlan at pamumuhay ng komunidad. Sa	Environmental Management Bureau. (2022). Executive Summary for the Public: Pakil Pumped-Storage Hydroelectric Power Project. Sa cultural education, nagiging mahalagang kagamitan ang dokumentong ito upang maunawaan kung paano naaapektuhan ng mga proyektong pangkaunlaran ang kultura at pamumuhay ng mga tao. Mula sa perspektibong antropolohikal, maaaring talakayin	Pressenza. (2025). Communities in Pakil opposed the Ahunan Pumped Storage Project amid environmental concerns. Sa culture-based education, binibigyang-halaga ang mga karanasan, tradisyon, at kaalaman ng mismong komunidad bilang batayan ng pagkatuto. Inilalarawan ng artikulo kung paano nakaugnay ang mga bundok, kagubatan, bukal ng tubig, at sakahan sa kultura at pagkakakilanlan ng mga mamamayan ng



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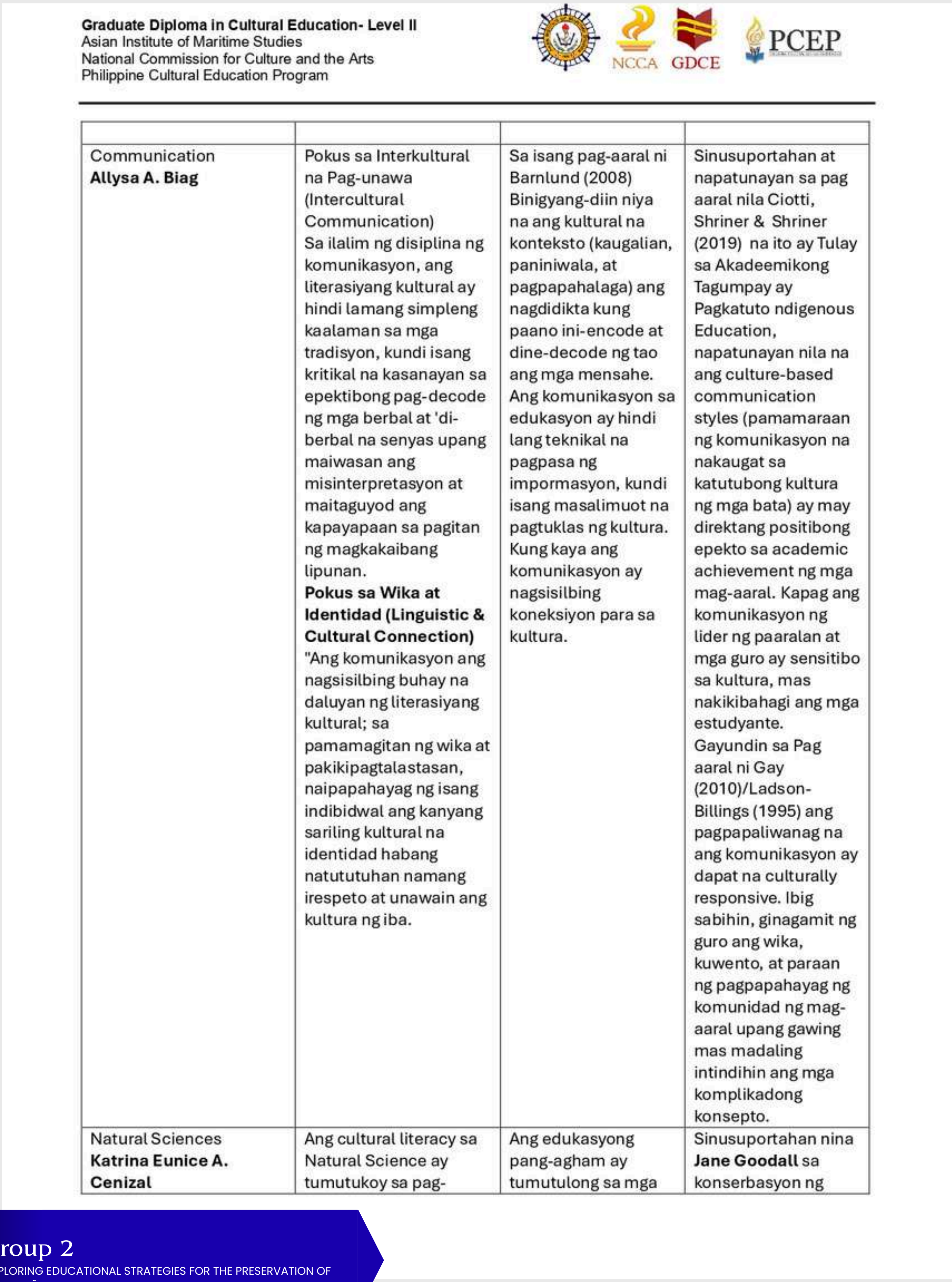
	pamamagitan ng cultural literacy, mas nauunawaan ng mga mag-aaral at mananaliksik ang kahalagahan ng lokal na kaalaman, tradisyon, at mga pagpapahalagang nakaugat sa komunidad ng Pakil.	ang relasyon ng tao sa kapaligiran at kung paano maaaring mabago ang mga nakasanayang gawain, paniniwala, at kabuhayan ng komunidad dahil sa pagpapatupad ng proyekto. Nakakatulong ito upang malinang ang kamalayan ng mga mag-aaral sa kahalagahan ng pangangalaga sa kultura kasabay ng pag-unlad.	Pakil. Sa larangan ng antropolohiya, mahalagang pag-aralan ang mga aspektong ito dahil sumasalamin ang mga ito sa paraan ng pamumuhay at pakikibagay ng tao sa kanyang kapaligiran. Ang artikulo ay nagsisilbing halimbawa kung paano magagamit ang lokal na kultura at karanasan bilang mahalagang sanggunian sa edukasyon.
Psychology **Katrina Eunice A. Cenizal**	Sikolohiya **Kultural na Sikolohiya (Cultural Psychology)** – Ang cultural literacy sa sikolohiya ay tumutukoy sa pag-unawa na ang pag-iisip, damdamin, at pag-uugali ng tao ay nahuhubog ng kultura. Mahalaga ang pagkilala sa iba't ibang paniniwala, pagpapahalaga, tradisyon, at paraan ng pamumuhay upang magkaroon ng mas malalim na pag-unawa sa sarili at sa ibang tao. Ayon sa APA, ang kultura ay binubuo ng mga pinagsasaluhang pagpapahalaga, paniniwala, wika, at gawi na naipapasa sa bawat henerasyon .	Ipinapakita ng Cultural Psychology na mas nagiging epektibo ang pagkatuto kapag isinasaalang-alang ang kontekstong kultural ng mga mag-aaral. Natututo silang igalang ang pagkakaiba-iba ng kultura, magkaroon ng empatiya, at maunawaan kung paano naaapektuhan ng kultura ang pagbuo ng identidad at pakikipag-ugnayan sa kapwa. Ang edukasyong nakabatay sa kultura ay nagtataguyod ng inklusibo at makatarungang pagkatuto.	Sinusuportahan nina **Steven J. Heine (2020), Hazel Rose Markus at Shinobu Kitayama (mga pag-aaral sa culture and self)**, at ng **American Psychological Association** ang pananaw na ang pag-iisip at pag-uugali ng tao ay hindi maaaring maunawaan nang hiwalay sa kulturang kanyang kinabibilangan. Binibigyang-diin nila na ang edukasyon ay dapat maging culturally responsive at isaalang-alang ang iba't ibang identidad, karanasan, at pananaw ng mga mag-aaral upang maging mas makabuluhan at inklusibo ang pagkatuto.

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



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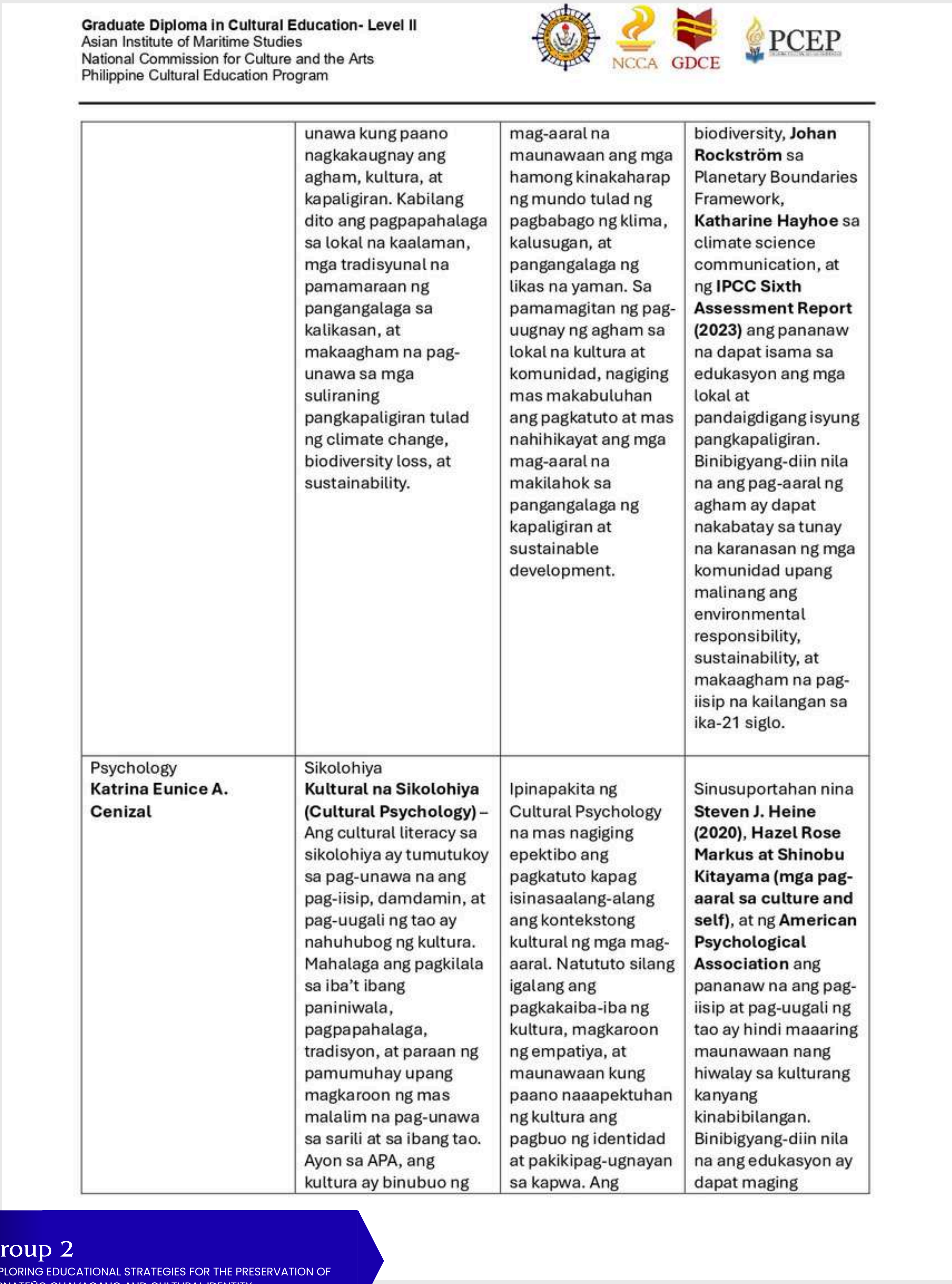
Communication **Allysa A. Biag**	Pokus sa Interkultural na Pag-unawa (Intercultural Communication) Sa ilalim ng disiplina ng komunikasyon, ang literasiyang kultural ay hindi lamang simpleng kaalaman sa mga tradisyon, kundi isang kritikal na kasanayan sa epektibong pag-decode ng mga berbal at 'di-berbal na senyas upang maiwasan ang misinterpretasyon at maitaguyod ang kapayapaan sa pagitan ng magkakaibang lipunan. **Pokus sa Wika at Identidad (Linguistic & Cultural Connection)** "Ang komunikasyon ang nagsisilbing buhay na daluyan ng literasiyang kultural; sa pamamagitan ng wika at pakikipagtalastasan, naipapahayag ng isang indibidwal ang kanyang sariling kultural na identidad habang natututuhan namang irespeto at unawain ang kultura ng iba.	Sa isang pag-aaral ni Barnlund (2008) Binigyang-diin niya na ang kultural na konteksto (kaugalian, paniniwala, at pagpapahalaga) ang nagdidikta kung paano ini-encode at dine-decode ng tao ang mga mensahe. Ang komunikasyon sa edukasyon ay hindi lang teknikal na pagpasa ng impormasyon, kundi isang masalimuot na pagtuklas ng kultura. Kung kaya ang komunikasyon ay nagsisilbing koneksiyon para sa kultura.	Sinusuportahan at napatunayan sa pag aaral nila Ciotti, Shriner & Shriner (2019) na ito ay Tulay sa Akadeemikong Tagumpay ay Pagkatuto ndigenous Education, napatunayan nila na ang culture-based communication styles (pamamaraan ng komunikasyon na nakaugat sa katutubong kultura ng mga bata) ay may direktang positibong epekto sa academic achievement ng mga mag-aaral. Kapag ang komunikasyon ng lider ng paaralan at mga guro ay sensitibo sa kultura, mas nakikibahagi ang mga estudyante. Gayundin sa Pag aaral ni Gay (2010)/Ladson-Billings (1995) ang pagpapaliwanag na ang komunikasyon ay dapat na culturally responsive. Ibig sabihin, ginagamit ng guro ang wika, kuwento, at paraan ng pagpapahayag ng komunidad ng mag-aaral upang gawing mas madaling intindihin ang mga komplikadong konsepto.
Natural Sciences **Katrina Eunice A. Cenizal**	Ang cultural literacy sa Natural Science ay tumutukoy sa pag-	Ang edukasyong pang-agham ay tumutulong sa mga	Sinusuportahan nina **Jane Goodall** sa konserbasyon ng



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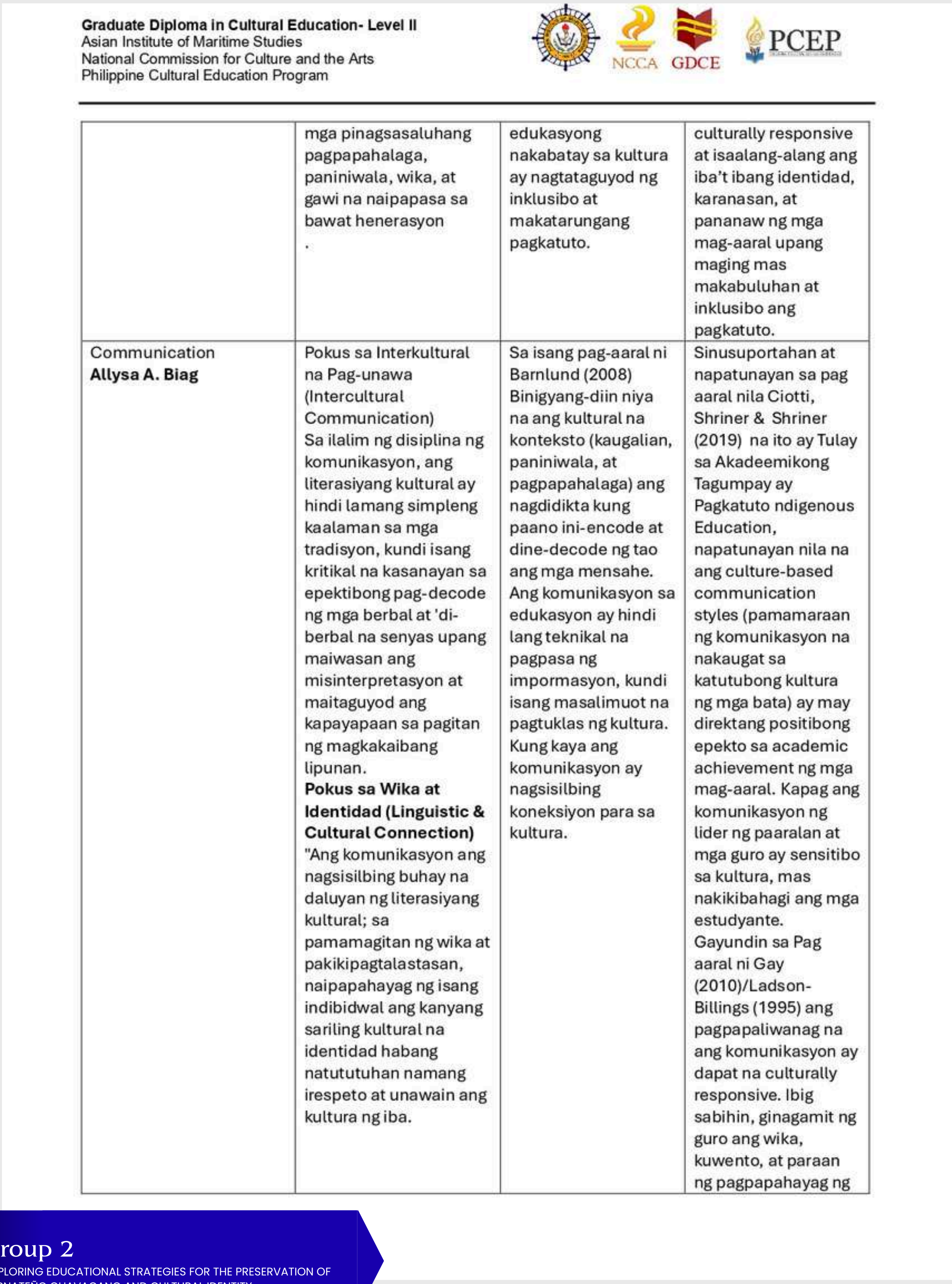
	unawa kung paano nagkakaugnay ang agham, kultura, at kapaligiran. Kabilang dito ang pagpapahalaga sa lokal na kaalaman, mga tradisyunal na pamamaraan ng pangangalaga sa kalikasan, at makaagham na pag-unawa sa mga suliraning pangkapaligiran tulad ng climate change, biodiversity loss, at sustainability.	mag-aaral na maunawaan ang mga hamong kinakaharap ng mundo tulad ng pagbabago ng klima, kalusugan, at pangangalaga ng likas na yaman. Sa pamamagitan ng pag-uugnay ng agham sa lokal na kultura at komunidad, nagiging mas makabuluhan ang pagkatuto at mas nahihikayat ang mga mag-aaral na makilahok sa pangangalaga ng kapaligiran at sustainable development.	biodiversity, **Johan Rockström** sa Planetary Boundaries Framework, **Katharine Hayhoe** sa climate science communication, at ng **IPCC Sixth Assessment Report (2023)** ang pananaw na dapat isama sa edukasyon ang mga lokal at pandaigdigang isyung pangkapaligiran. Binibigyang-diin nila na ang pag-aaral ng agham ay dapat nakabatay sa tunay na karanasan ng mga komunidad upang malinang ang environmental responsibility, sustainability, at makaagham na pag-iisip na kailangan sa ika-21 siglo.
Psychology **Katrina Eunice A. Cenizal**	Sikolohiya **Kultural na Sikolohiya (Cultural Psychology)** – Ang cultural literacy sa sikolohiya ay tumutukoy sa pag-unawa na ang pag-iisip, damdamin, at pag-uugali ng tao ay nahuhubog ng kultura. Mahalaga ang pagkilala sa iba't ibang paniniwala, pagpapahalaga, tradisyon, at paraan ng pamumuhay upang magkaroon ng mas malalim na pag-unawa sa sarili at sa ibang tao. Ayon sa APA, ang kultura ay binubuo ng	Ipinapakita ng Cultural Psychology na mas nagiging epektibo ang pagkatuto kapag isinasaalang-alang ang kontekstong kultural ng mga mag-aaral. Natututo silang igalang ang pagkakaiba-iba ng kultura, magkaroon ng empatiya, at maunawaan kung paano naaapektuhan ng kultura ang pagbuo ng identidad at pakikipag-ugnayan sa kapwa. Ang	Sinusuportahan nina **Steven J. Heine (2020), Hazel Rose Markus at Shinobu Kitayama (mga pag-aaral sa culture and self)**, at ng **American Psychological Association** ang pananaw na ang pag-iisip at pag-uugali ng tao ay hindi maaaring maunawaan nang hiwalay sa kulturang kanyang kinabibilangan. Binibigyang-diin nila na ang edukasyon ay dapat maging



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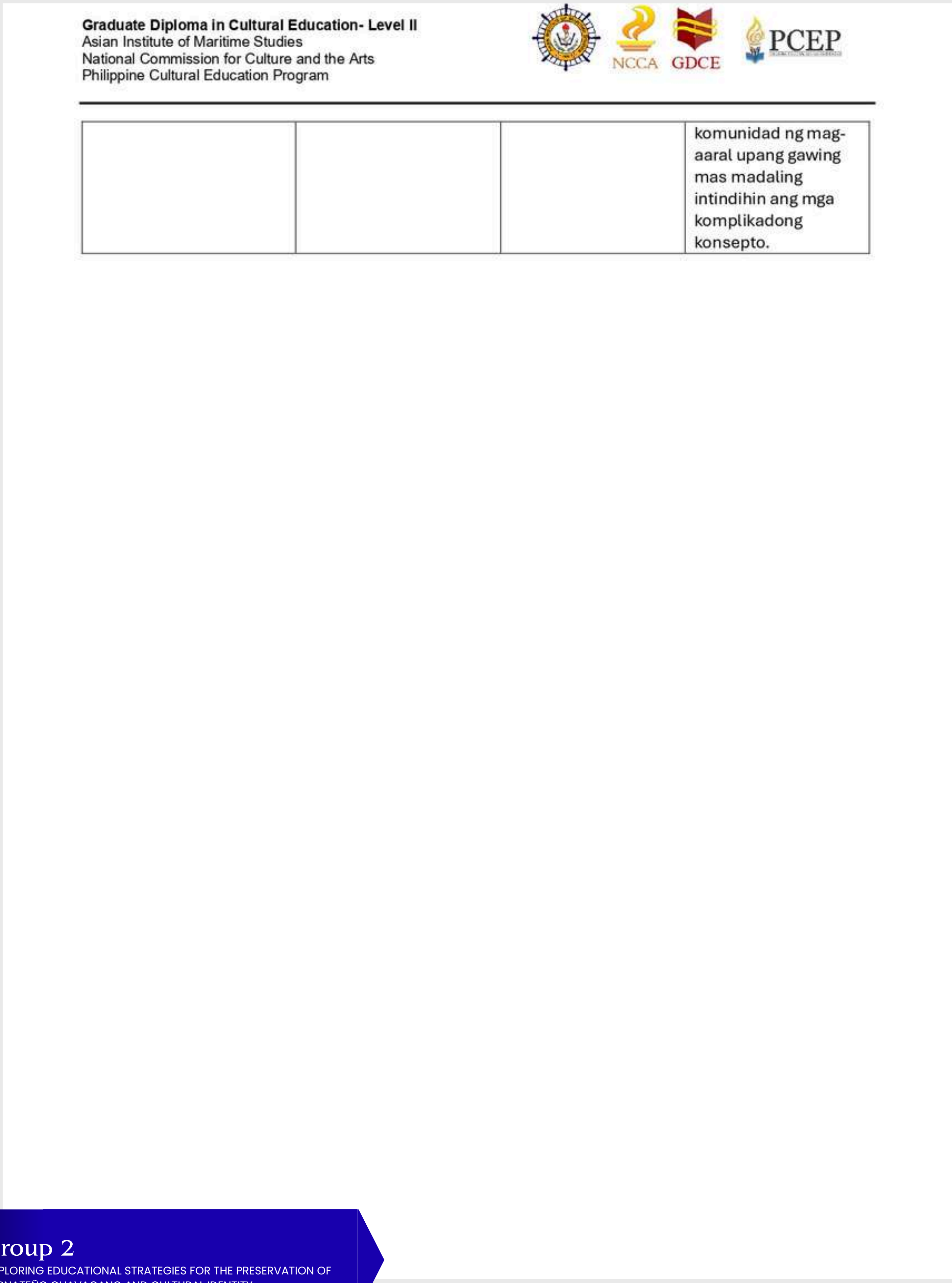
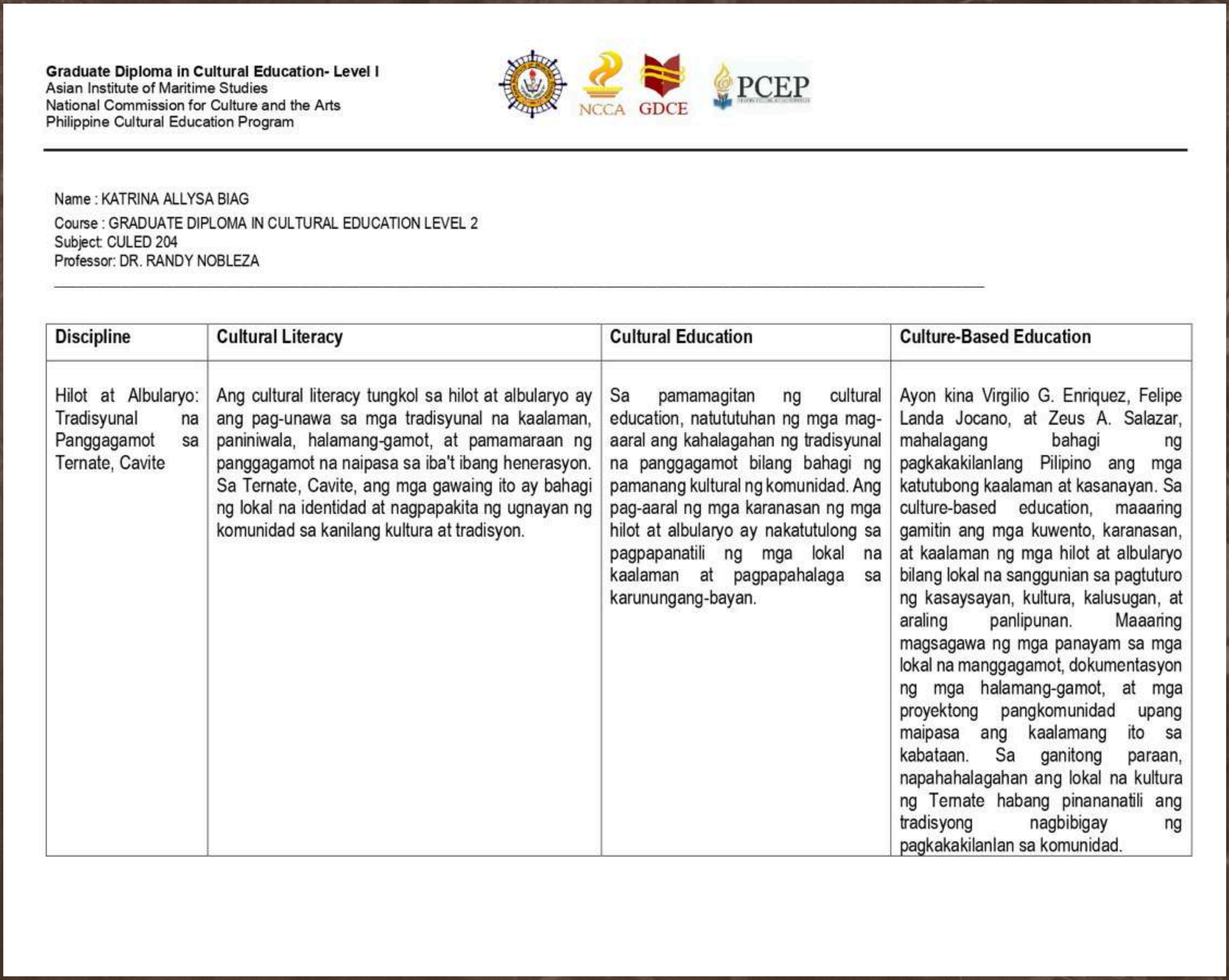
	mga pinagsasaluhang pagpapahalaga, paniniwala, wika, at gawi na naipapasa sa bawat henerasyon .	edukasyong nakabatay sa kultura ay nagtataguyod ng inklusibo at makatarungang pagkatuto.	culturally responsive at isaalang-alang ang iba’t ibang identidad, karanasan, at pananaw ng mga mag-aaral upang maging mas makabuluhan at inklusibo ang pagkatuto.
Communication **Allysa A. Biag**	Pokus sa Interkultural na Pag-unawa (Intercultural Communication) Sa ilalim ng disiplina ng komunikasyon, ang literasiyang kultural ay hindi lamang simpleng kaalaman sa mga tradisyon, kundi isang kritikal na kasanayan sa epektibong pag-decode ng mga berbal at 'di-berbal na senyas upang maiwasan ang misinterpretasyon at maitaguyod ang kapayapaan sa pagitan ng magkakaibang lipunan. **Pokus sa Wika at Identidad (Linguistic & Cultural Connection)** "Ang komunikasyon ang nagsisilbing buhay na daluyan ng literasiyang kultural; sa pamamagitan ng wika at pakikipagtalastasan, naipapahayag ng isang indibidwal ang kanyang sariling kultural na identidad habang natututuhan namang irespeto at unawain ang kultura ng iba.	Sa isang pag-aaral ni Barnlund (2008) Binigyang-diin niya na ang kultural na konteksto (kaugalian, paniniwala, at pagpapahalaga) ang nagdidikta kung paano ini-encode at dine-decode ng tao ang mga mensahe. Ang komunikasyon sa edukasyon ay hindi lang teknikal na pagpapasa ng impormasyon, kundi isang masalimuot na pagtuklas ng kultura. Kung kaya ang komunikasyon ay nagsisilbing koneksiyon para sa kultura.	Sinusuportahan at napatunayan sa pag aaral nila Ciotti, Shriner & Shriner (2019) na ito ay Tulay sa Akadeemikong Tagumpay ay Pagkatuto ndigenous Education, napatunayan nila na ang culture-based communication styles (pamamaraan ng komunikasyon na nakaugat sa katutubong kultura ng mga bata) ay may direktang positibong epekto sa academic achievement ng mga mag-aaral. Kapag ang komunikasyon ng lider ng paaralan at mga guro ay sensitibo sa kultura, mas nakikibahagi ang mga estudyante. Gayundin sa Pag aaral ni Gay (2010)/Ladson-Billings (1995) ang pagpapaliwanag na ang komunikasyon ay dapat na culturally responsive. Ibig sabihin, ginagamit ng guro ang wika, kuwento, at paraan ng pagpapahayag ng



			komunidad ng mag-aaral upang gawing mas madaling intindihin ang mga komplikadong konsepto.

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



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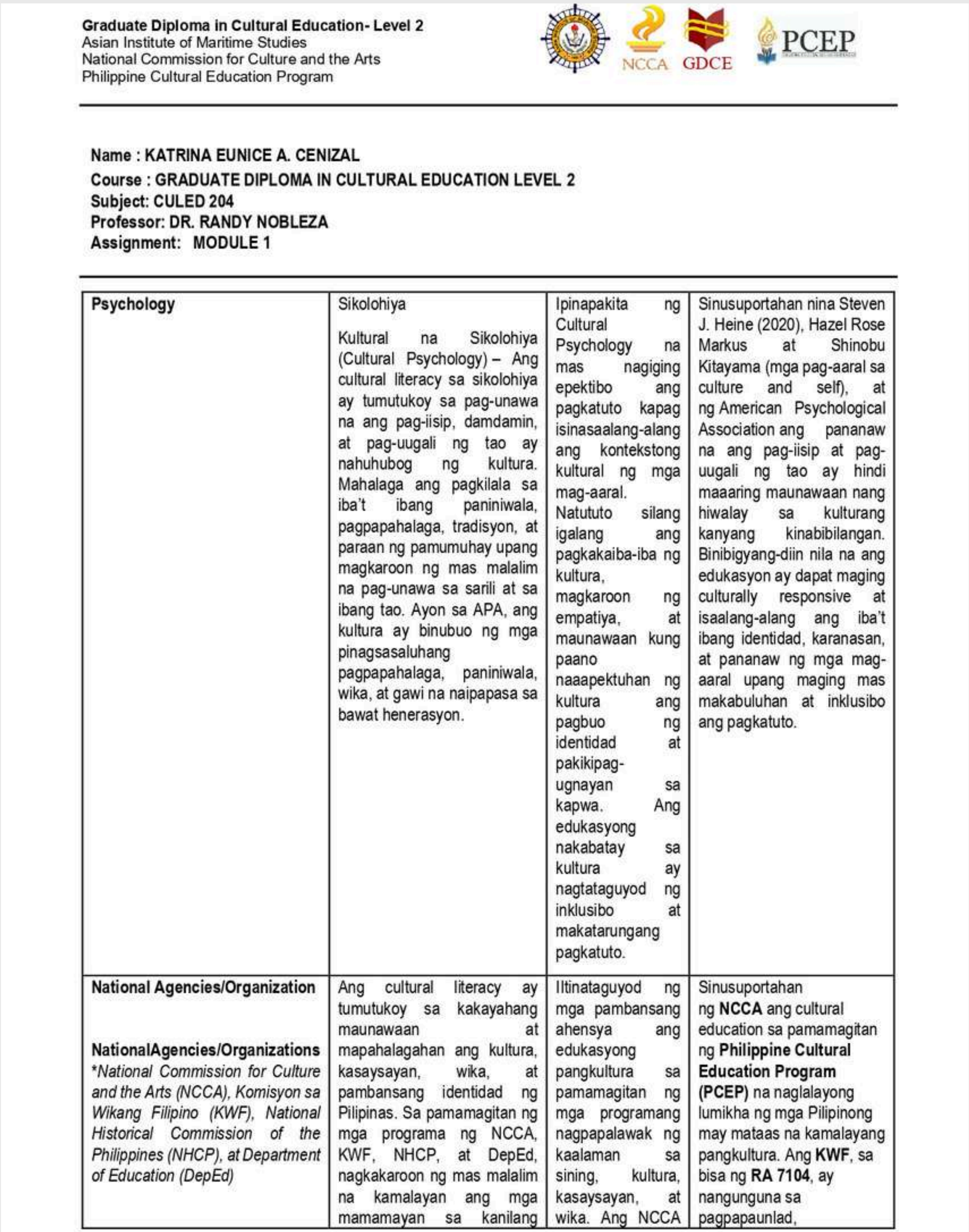
Name : KATRINA ALLYSA BIAG
Course : GRADUATE DIPLOMA IN CULTURAL EDUCATION LEVEL 2
Subject: CULED 204
Professor: DR. RANDY NOBLEZA

Discipline	Cultural Literacy	Cultural Education	Culture-Based Education
Hilot at Albularyo: Tradisyunal na Panggagamot sa Ternate, Cavite	Ang cultural literacy tungkol sa hilot at albularyo ay ang pag-unawa sa mga tradisyunal na kaalaman, paniniwala, halamang-gamot, at pamamaraan ng panggagamot na naipasa sa iba't ibang henerasyon. Sa Ternate, Cavite, ang mga gawaing ito ay bahagi ng lokal na identidad at nagpapakita ng ugnayan ng komunidad sa kanilang kultura at tradisyon.	Sa pamamagitan ng cultural education, natututuhan ng mga mag-aaral ang kahalagahan ng tradisyunal na panggagamot bilang bahagi ng pamanang kultural ng komunidad. Ang pag-aaral ng mga karanasan ng mga hilot at albularyo ay nakatutulong sa pagpapanatili ng mga lokal na kaalaman at pagpapahalaga sa karunungang-bayan.	Ayon kina Virgilio G. Enriquez, Felipe Landa Jocano, at Zeus A. Salazar, mahalagang bahagi ng pagkakakilanlang Pilipino ang mga katutubong kaalaman at kasanayan. Sa culture-based education, maaaring gamitin ang mga kuwento, karanasan, at kaalaman ng mga hilot at albularyo bilang lokal na sanggunian sa pagtuturo ng kasaysayan, kultura, kalusugan, at araling panlipunan. Maaaring magsagawa ng mga panayam sa mga lokal na manggagamot, dokumentasyon ng mga halamang-gamot, at mga proyektong pangkomunidad upang maipasa ang kaalamang ito sa kabataan. Sa ganitong paraan, napahahalagahan ang lokal na kultura ng Temate habang pinananatili ang tradisyong nagbibigay ng pagkakakilanlan sa komunidad.

Group 2: BIAG, KA
EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY



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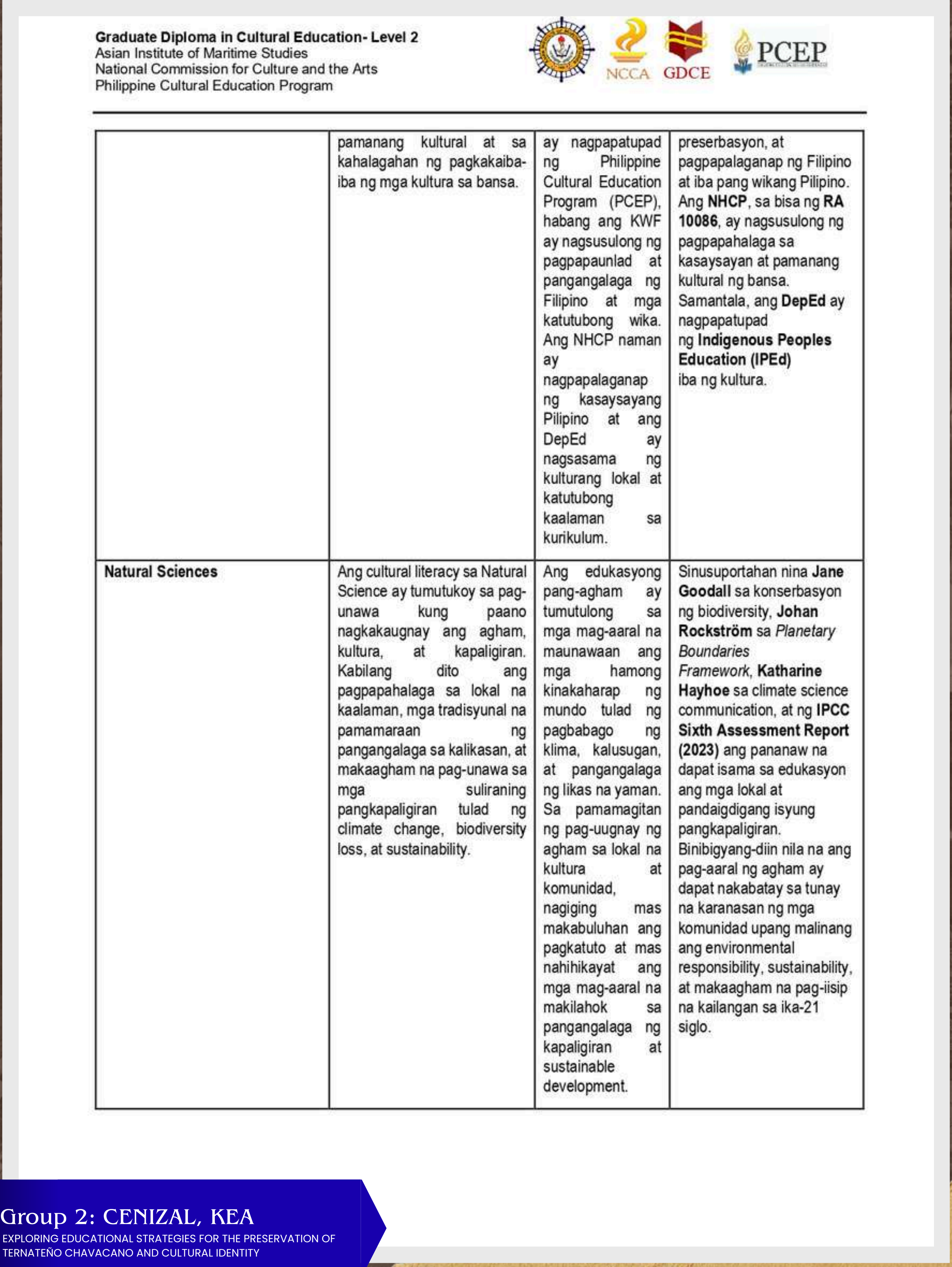
Name : KATRINA EUNICE A. CENIZAL
Course : GRADUATE DIPLOMA IN CULTURAL EDUCATION LEVEL 2
Subject: CULED 204
Professor: DR. RANDY NOBLEZA
Assignment: MODULE 1

Psychology	Sikolohiya Kultural na Sikolohiya (Cultural Psychology) – Ang cultural literacy sa sikolohiya ay tumutukoy sa pag-unawa na ang pag-iisip, damdamin, at pag-uugali ng tao ay nahuhubog ng kultura. Mahalaga ang pagkilala sa iba't ibang paniniwala, pagpapahalaga, tradisyon, at paraan ng pamumuhay upang magkaroon ng mas malalim na pag-unawa sa sarili at sa ibang tao. Ayon sa APA, ang kultura ay binubuo ng mga pinagsasaluhang pagpapahalaga, paniniwala, wika, at gawi na naipapasa sa bawat henerasyon.	Ipinapakita ng Cultural Psychology na mas nagiging epektibo ang pagkatuto kapag isinasaalang-alang ang kontekstong kultural ng mga mag-aaral. Natututo silang igalang ang pagkakaiba-iba ng kultura, magkaroon ng empatiya, at maunawaan kung paano naaapektuhan ng kultura ang pagbuo ng identidad at pakikipag-ugnayan sa kapwa. Ang edukasyong nakabatay sa kultura ay nagtataguyod ng inklusibo at makatarungang pagkatuto.	Sinusuportahan nina Steven J. Heine (2020), Hazel Rose Markus at Shinobu Kitayama (mga pag-aaral sa culture and self), at ng American Psychological Association ang pananaw na ang pag-iisip at pag-uugali ng tao ay hindi maaaring maunawaan nang hiwalay sa kulturang kanyang kinabibilangan. Binibigyang-diin nila na ang edukasyon ay dapat maging culturally responsive at isaalang-alang ang iba't ibang identidad, karanasan, at pananaw ng mga mag-aaral upang maging mas makabuluhan at inklusibo ang pagkatuto.
National Agencies/Organization **NationalAgencies/Organizations** _*National Commission for Culture and the Arts (NCCA), Komisyon sa Wikang Filipino (KWF), National Historical Commission of the Philippines (NHCP), at Department of Education (DepEd)_	Ang cultural literacy ay tumutukoy sa kakayahang maunawaan at mapahalagahan ang kultura, kasaysayan, wika, at pambansang identidad ng Pilipinas. Sa pamamagitan ng mga programa ng NCCA, KWF, NHCP, at DepEd, nagkakaroon ng mas malalim na kamalayan ang mga mamamayan sa kanilang	Iltinataguyod ng mga pambansang ahensya ang edukasyong pangkultura sa pamamagitan ng mga programang nagpapalawak ng kaalaman sa sining, kultura, kasaysayan, at wika. Ang NCCA	Sinusuportahan ng **NCCA** ang cultural education sa pamamagitan ng **Philippine Cultural Education Program (PCEP)** na naglalayong lumikha ng mga Pilipinong may mataas na kamalayang pangkultura. Ang **KWF**, sa bisa ng **RA 7104**, ay nangunguna sa pagpapaunlad,

Group 2: CENIZAL, KEA

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

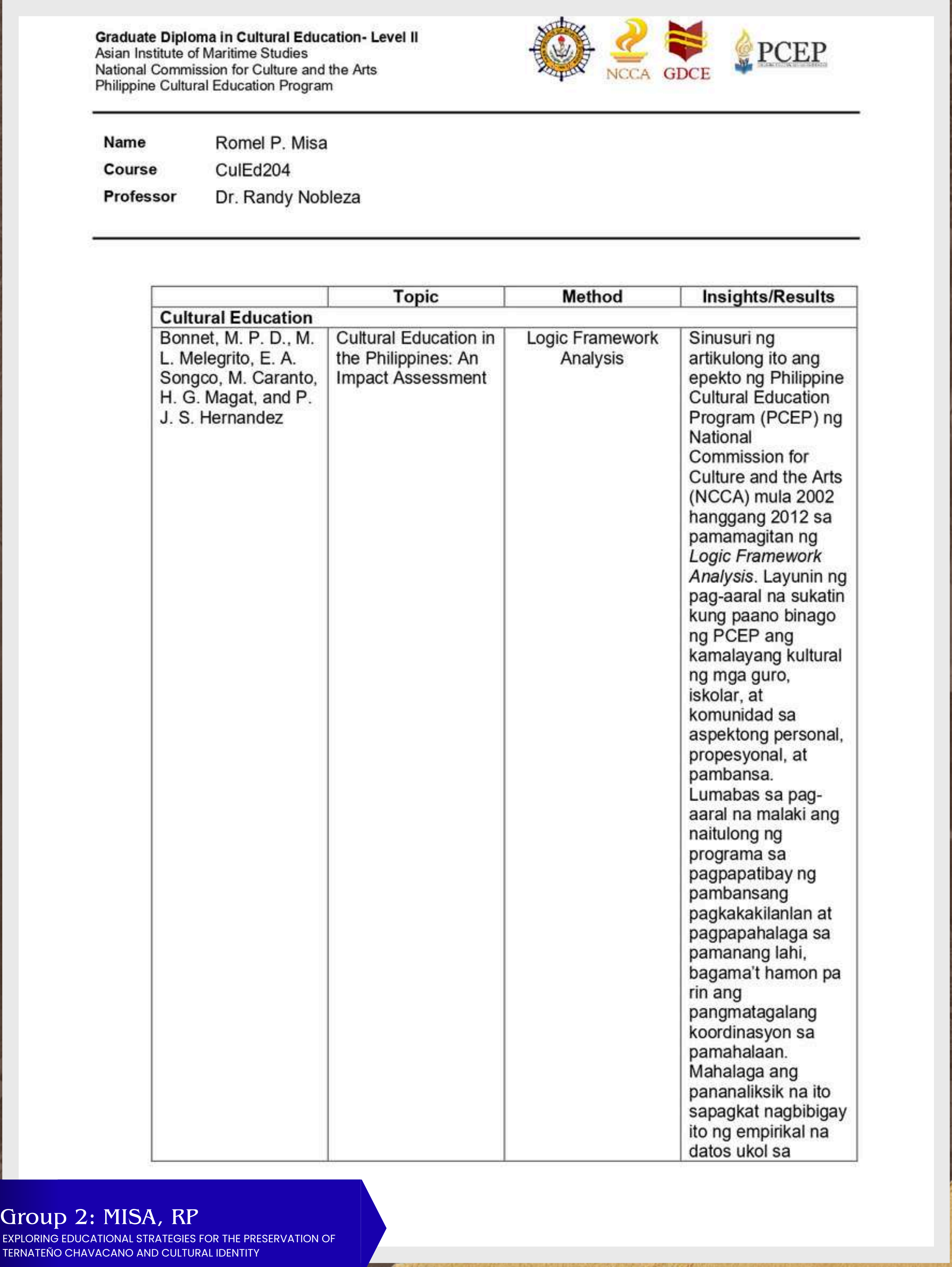


	pamanang kultural at sa kahalagahan ng pagkakaiba-iba ng mga kultura sa bansa.	ay nagpapatupad ng Philippine Cultural Education Program (PCEP), habang ang KWF ay nagsusulong ng pagpapaunlad at pangangalaga ng Filipino at mga katutubong wika. Ang NHCP naman ay nagpapalaganap ng kasaysayang Pilipino at ang DepEd ay nagsasama ng kulturang lokal at katutubong kaalaman sa kurikulum.	preserbasyon, at pagpapalaganap ng Filipino at iba pang wikang Pilipino. Ang **NHCP**, sa bisa ng **RA 10086**, ay nagsusulong ng pagpapahalaga sa kasaysayan at pamanang kultural ng bansa. Samantala, ang **DepEd** ay nagpapatupad ng **Indigenous Peoples Education (IPEd)** iba ng kultura.
Natural Sciences	Ang cultural literacy sa Natural Science ay tumutukoy sa pag-unawa kung paano nagkakaugnay ang agham, kultura, at kapaligiran. Kabilang dito ang pagpapahalaga sa lokal na kaalaman, mga tradisyunal na pamamaraan ng pangangalaga sa kalikasan, at makaagham na pag-unawa sa mga suliraning pangkapaligiran tulad ng climate change, biodiversity loss, at sustainability.	Ang edukasyong pang-agham ay tumutulong sa mga mag-aaral na maunawaan ang mga hamong kinakaharap ng mundo tulad ng pagbabago ng klima, kalusugan, at pangangalaga ng likas na yaman. Sa pamamagitan ng pag-uugnay ng agham sa lokal na kultura at komunidad, nagiging mas makabuluhan ang pagkatuto at mas nahihikayat ang mga mag-aaral na makilahok sa pangangalaga ng kapaligiran at sustainable development.	Sinusuportahan nina **Jane Goodall** sa konserbasyon ng biodiversity, **Johan Rockström** sa *Planetary Boundaries Framework*, **Katharine Hayhoe** sa climate science communication, at ng **IPCC Sixth Assessment Report (2023)** ang pananaw na dapat isama sa edukasyon ang mga lokal at pandaigdigang isyung pangkapaligiran. Binibigyang-diin nila na ang pag-aaral ng agham ay dapat nakabatay sa tunay na karanasan ng mga komunidad upang malinang ang environmental responsibility, sustainability, at makaagham na pag-iisip na kailangan sa ika-21 siglo.

Group 2: CENIZAL, KEA
EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Annotated Bibliographies

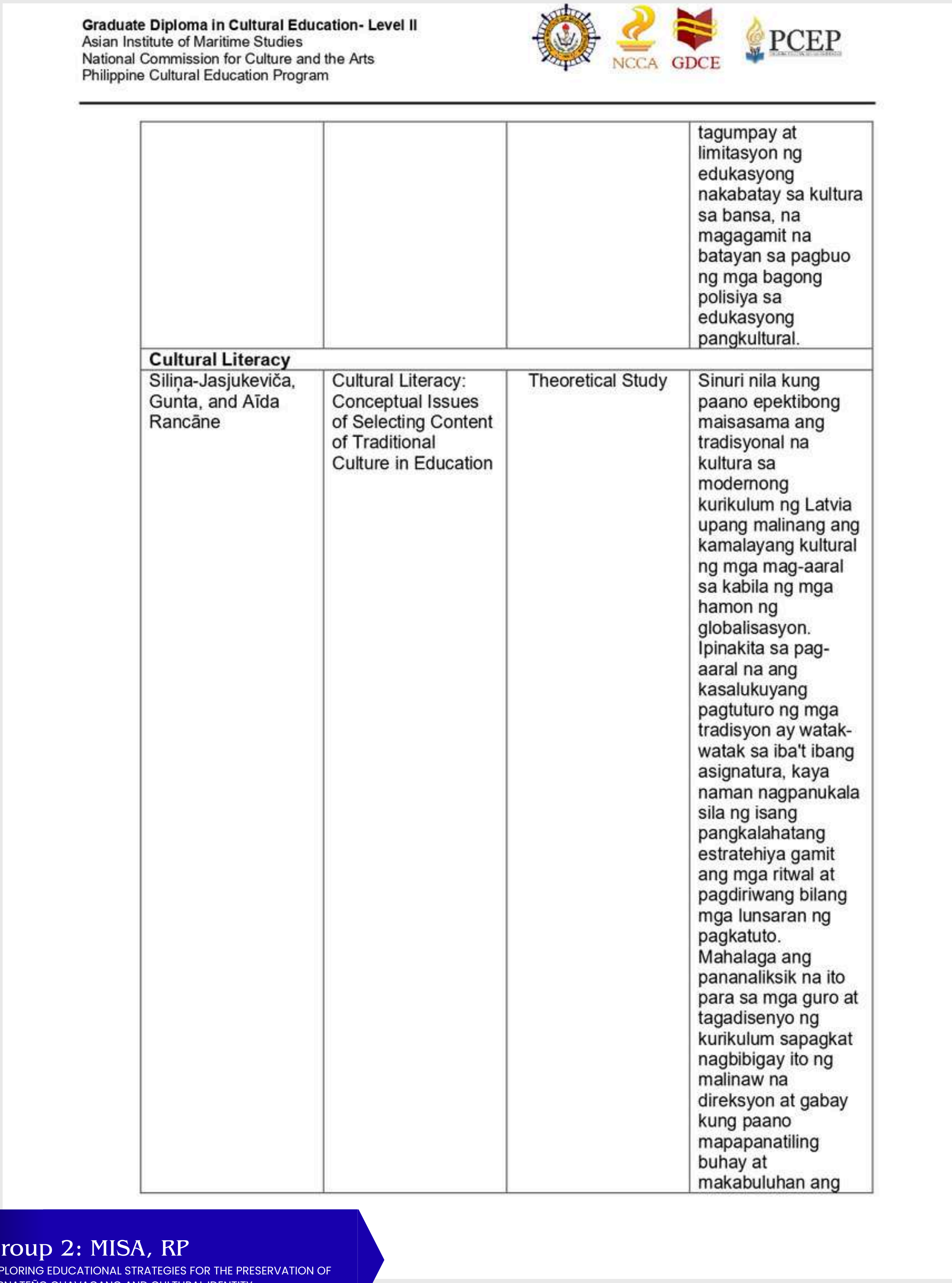
ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



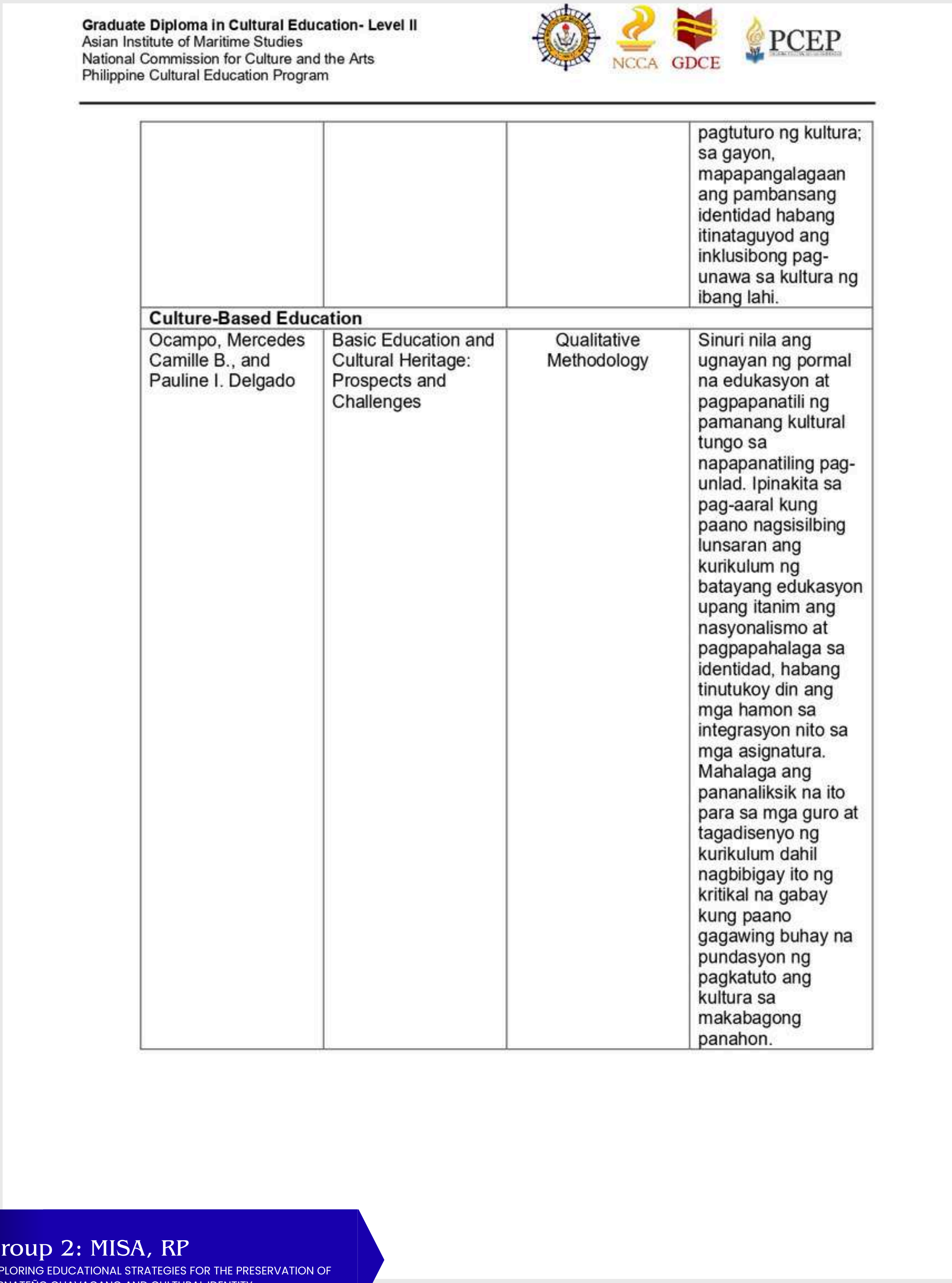
Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Romel P. Misa
Course	CulEd204
Professor	Dr. Randy Nobleza

	Topic	Method	Insights/Results
Cultural Education			
Bonnet, M. P. D., M. L. Melegrito, E. A. Songco, M. Caranto, H. G. Magat, and P. J. S. Hernandez	Cultural Education in the Philippines: An Impact Assessment	Logic Framework Analysis	Sinusuri ng artikulong ito ang epekto ng Philippine Cultural Education Program (PCEP) ng National Commission for Culture and the Arts (NCCA) mula 2002 hanggang 2012 sa pamamagitan ng *Logic Framework Analysis*. Layunin ng pag-aaral na sukatin kung paano binago ng PCEP ang kamalayang kultural ng mga guro, iskolar, at komunidad sa aspektong personal, propesyonal, at pambansa. Lumabas sa pag-aaral na malaki ang naitulong ng programa sa pagpapatibay ng pambansang pagkakakilanlan at pagpapahalaga sa pamanang lahi, bagama't hamon pa rin ang pangmatagalang koordinasyon sa pamahalaan. Mahalaga ang pananaliksik na ito sapagkat nagbibigay ito ng empirikal na datos ukol sa



			tagumpay at limitasyon ng edukasyong nakabatay sa kultura sa bansa, na magagamit na batayan sa pagbuo ng mga bagong polisiya sa edukasyong pangkultural.
Cultural Literacy			
Siliņa-Jasjukeviča, Gunta, and Aīda Rancāne	Cultural Literacy: Conceptual Issues of Selecting Content of Traditional Culture in Education	Theoretical Study	Sinuri nila kung paano epektibong maisasama ang tradisyonal na kultura sa modernong kurikulum ng Latvia upang malinang ang kamalayang kultural ng mga mag-aaral sa kabila ng mga hamon ng globalisasyon. Ipinakita sa pag-aaral na ang kasalukuyang pagtuturo ng mga tradisyon ay watak-watak sa iba't ibang asignatura, kaya naman nagpanukala sila ng isang pangkalahatang estratehiya gamit ang mga ritwal at pagdiriwang bilang mga lunsaran ng pagkatuto. Mahalaga ang pananaliksik na ito para sa mga guro at tagadisenyo ng kurikulum sapagkat nagbibigay ito ng malinaw na direksyon at gabay kung paano mapapanatiling buhay at makabuluhan ang



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			pagtuturo ng kultura; sa gayon, mapapangalagaan ang pambansang identidad habang itinataguyod ang inklusibong pag-unawa sa kultura ng ibang lahi.
Culture-Based Education			
Ocampo, Mercedes Camille B., and Pauline I. Delgado	Basic Education and Cultural Heritage: Prospects and Challenges	Qualitative Methodology	Sinuri nila ang ugnayan ng pormal na edukasyon at pagpapanatili ng pamanang kultural tungo sa napapanatiling pag-unlad. Ipinakita sa pag-aaral kung paano nagsisilbing lunsaran ang kurikulum ng batayang edukasyon upang itanim ang nasyonalismo at pagpapahalaga sa identidad, habang tinutukoy din ang mga hamon sa integrasyon nito sa mga asignatura. Mahalaga ang pananaliksik na ito para sa mga guro at tagadisenyo ng kurikulum dahil nagbibigay ito ng kritikal na gabay kung paano gagawing buhay na pundasyon ng pagkatuto ang kultura sa makabagong panahon.

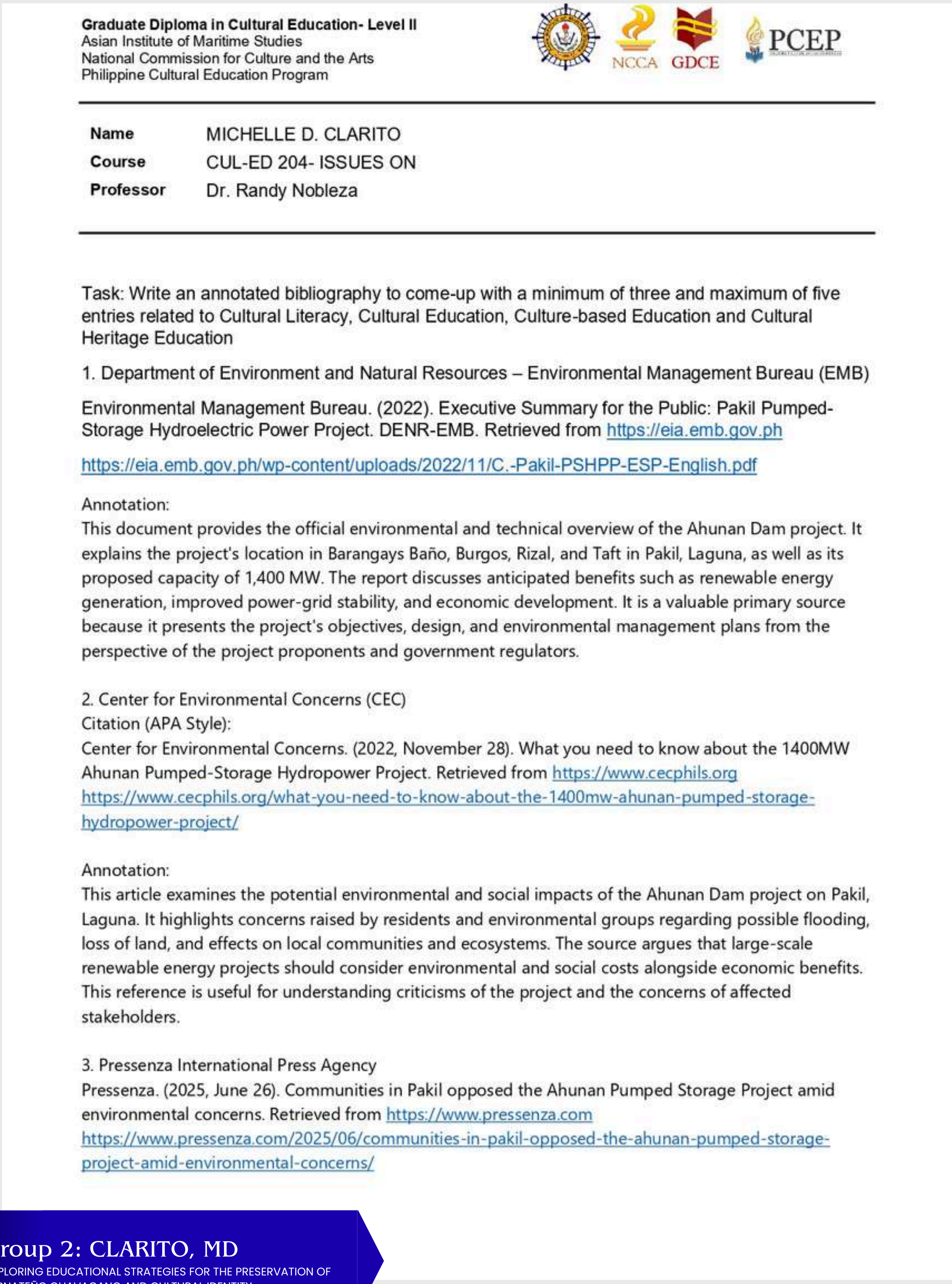
GRADUATE DIPLOMA IN
CULTURAL EDUCATION

MODULE 1

Living in a VUCA WORLD

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	MICHELLE D. CLARITO
Course	CUL-ED 204- ISSUES ON
Professor	Dr. Randy Nobleza

Task: Write an annotated bibliography to come-up with a minimum of three and maximum of five entries related to Cultural Literacy, Cultural Education, Culture-based Education and Cultural Heritage Education

1. Department of Environment and Natural Resources – Environmental Management Bureau (EMB)

Environmental Management Bureau. (2022). Executive Summary for the Public: Pakil Pumped-Storage Hydroelectric Power Project. DENR-EMB. Retrieved from https://eia.emb.gov.ph

https://eia.emb.gov.ph/wp-content/uploads/2022/11/C.-Pakil-PSHPP-ESP-English.pdf

Annotation:
This document provides the official environmental and technical overview of the Ahunan Dam project. It explains the project's location in Barangays Baño, Burgos, Rizal, and Taft in Pakil, Laguna, as well as its proposed capacity of 1,400 MW. The report discusses anticipated benefits such as renewable energy generation, improved power-grid stability, and economic development. It is a valuable primary source because it presents the project's objectives, design, and environmental management plans from the perspective of the project proponents and government regulators.

2. Center for Environmental Concerns (CEC)
Citation (APA Style):
Center for Environmental Concerns. (2022, November 28). What you need to know about the 1400MW Ahunan Pumped-Storage Hydropower Project. Retrieved from https://www.cecphils.org
https://www.cecphils.org/what-you-need-to-know-about-the-1400mw-ahunan-pumped-storage-hydropower-project/

Annotation:
This article examines the potential environmental and social impacts of the Ahunan Dam project on Pakil, Laguna. It highlights concerns raised by residents and environmental groups regarding possible flooding, loss of land, and effects on local communities and ecosystems. The source argues that large-scale renewable energy projects should consider environmental and social costs alongside economic benefits. This reference is useful for understanding criticisms of the project and the concerns of affected stakeholders.

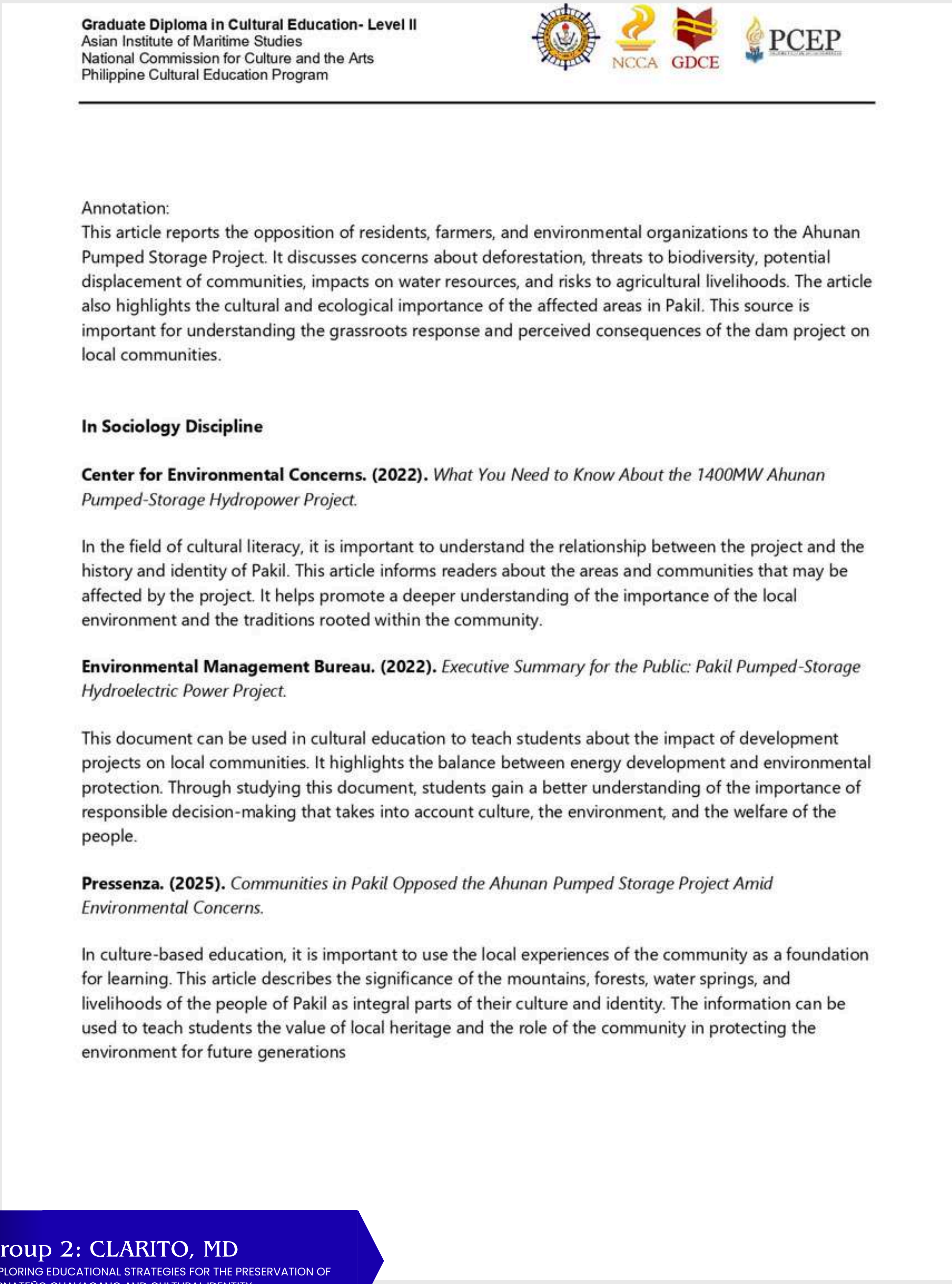
3. Pressenza International Press Agency
Pressenza. (2025, June 26). Communities in Pakil opposed the Ahunan Pumped Storage Project amid environmental concerns. Retrieved from https://www.pressenza.com
https://www.pressenza.com/2025/06/communities-in-pakil-opposed-the-ahunan-pumped-storage-project-amid-environmental-concerns/

Group 2: CLARITO, MD

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



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Annotation:
This article reports the opposition of residents, farmers, and environmental organizations to the Ahunan Pumped Storage Project. It discusses concerns about deforestation, threats to biodiversity, potential displacement of communities, impacts on water resources, and risks to agricultural livelihoods. The article also highlights the cultural and ecological importance of the affected areas in Pakil. This source is important for understanding the grassroots response and perceived consequences of the dam project on local communities.

In Sociology Discipline

Center for Environmental Concerns. (2022). *What You Need to Know About the 1400MW Ahunan Pumped-Storage Hydropower Project.*

In the field of cultural literacy, it is important to understand the relationship between the project and the history and identity of Pakil. This article informs readers about the areas and communities that may be affected by the project. It helps promote a deeper understanding of the importance of the local environment and the traditions rooted within the community.

Environmental Management Bureau. (2022). *Executive Summary for the Public: Pakil Pumped-Storage Hydroelectric Power Project.*

This document can be used in cultural education to teach students about the impact of development projects on local communities. It highlights the balance between energy development and environmental protection. Through studying this document, students gain a better understanding of the importance of responsible decision-making that takes into account culture, the environment, and the welfare of the people.

Pressenza. (2025). *Communities in Pakil Opposed the Ahunan Pumped Storage Project Amid Environmental Concerns.*

In culture-based education, it is important to use the local experiences of the community as a foundation for learning. This article describes the significance of the mountains, forests, water springs, and livelihoods of the people of Pakil as integral parts of their culture and identity. The information can be used to teach students the value of local heritage and the role of the community in protecting the environment for future generations

Group 2: CLARITO, MD

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

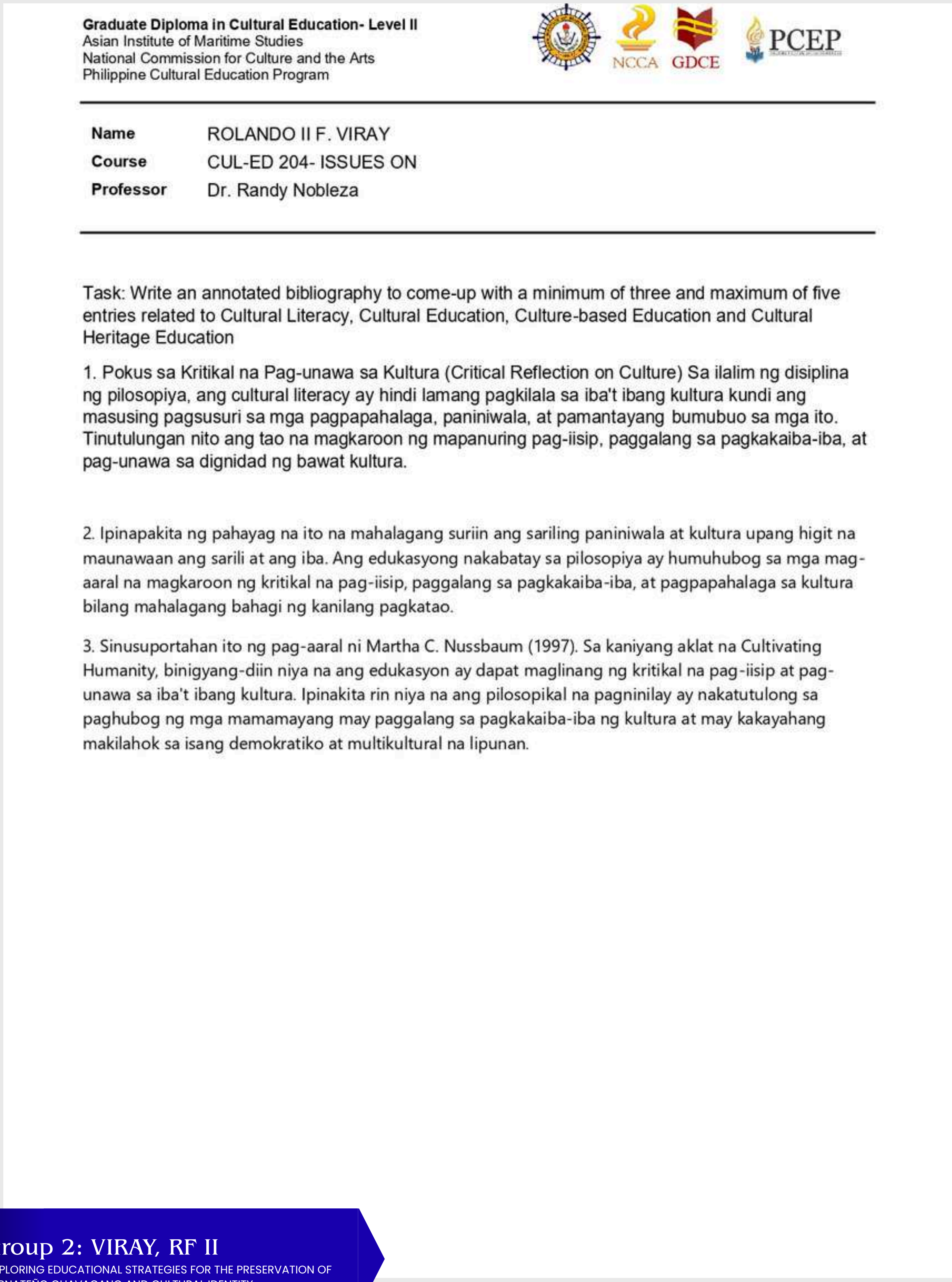
GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 1

Living in a VUCA WORLD

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

Name	ROLANDO II F. VIRAY
Course	CUL-ED 204- ISSUES ON
Professor	Dr. Randy Nobleza

Task: Write an annotated bibliography to come-up with a minimum of three and maximum of five entries related to Cultural Literacy, Cultural Education, Culture-based Education and Cultural Heritage Education

1. Pokus sa Kritikal na Pag-unawa sa Kultura (Critical Reflection on Culture) Sa ilalim ng disiplina ng pilosopiya, ang cultural literacy ay hindi lamang pagkilala sa iba't ibang kultura kundi ang masusing pagsusuri sa mga pagpapahalaga, paniniwala, at pamantayang bumubuo sa mga ito. Tinutulungan nito ang tao na magkaroon ng mapanuring pag-iisip, paggalang sa pagkakaiba-iba, at pag-unawa sa dignidad ng bawat kultura.

2. Ipinapakita ng pahayag na ito na mahalagang suriin ang sariling paniniwala at kultura upang higit na maunawaan ang sarili at ang iba. Ang edukasyong nakabatay sa pilosopiya ay humuhubog sa mga mag-aaral na magkaroon ng kritikal na pag-iisip, paggalang sa pagkakaiba-iba, at pagpapahalaga sa kultura bilang mahalagang bahagi ng kanilang pagkatao.

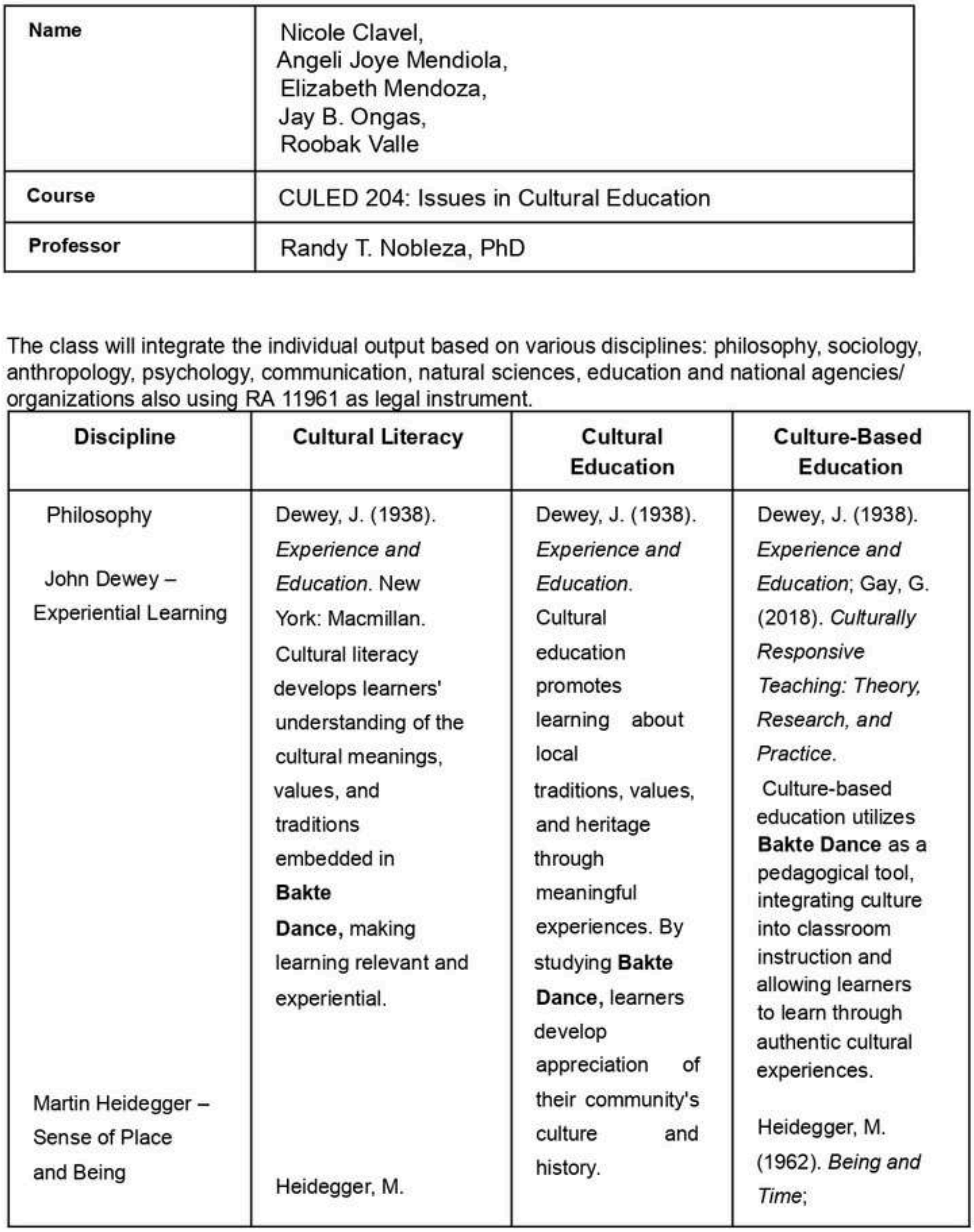
3. Sinusuportahan ito ng pag-aaral ni Martha C. Nussbaum (1997). Sa kaniyang aklat na Cultivating Humanity, binigyang-diin niya na ang edukasyon ay dapat maglinang ng kritikal na pag-iisip at pag-unawa sa iba't ibang kultura. Ipinakita rin niya na ang pilosopikal na pagninilay ay nakatutulong sa paghubog ng mga mamamayang may paggalang sa pagkakaiba-iba ng kultura at may kakayahang makilahok sa isang demokratiko at multikultural na lipunan.

Group 2: VIRAY, RF II

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION

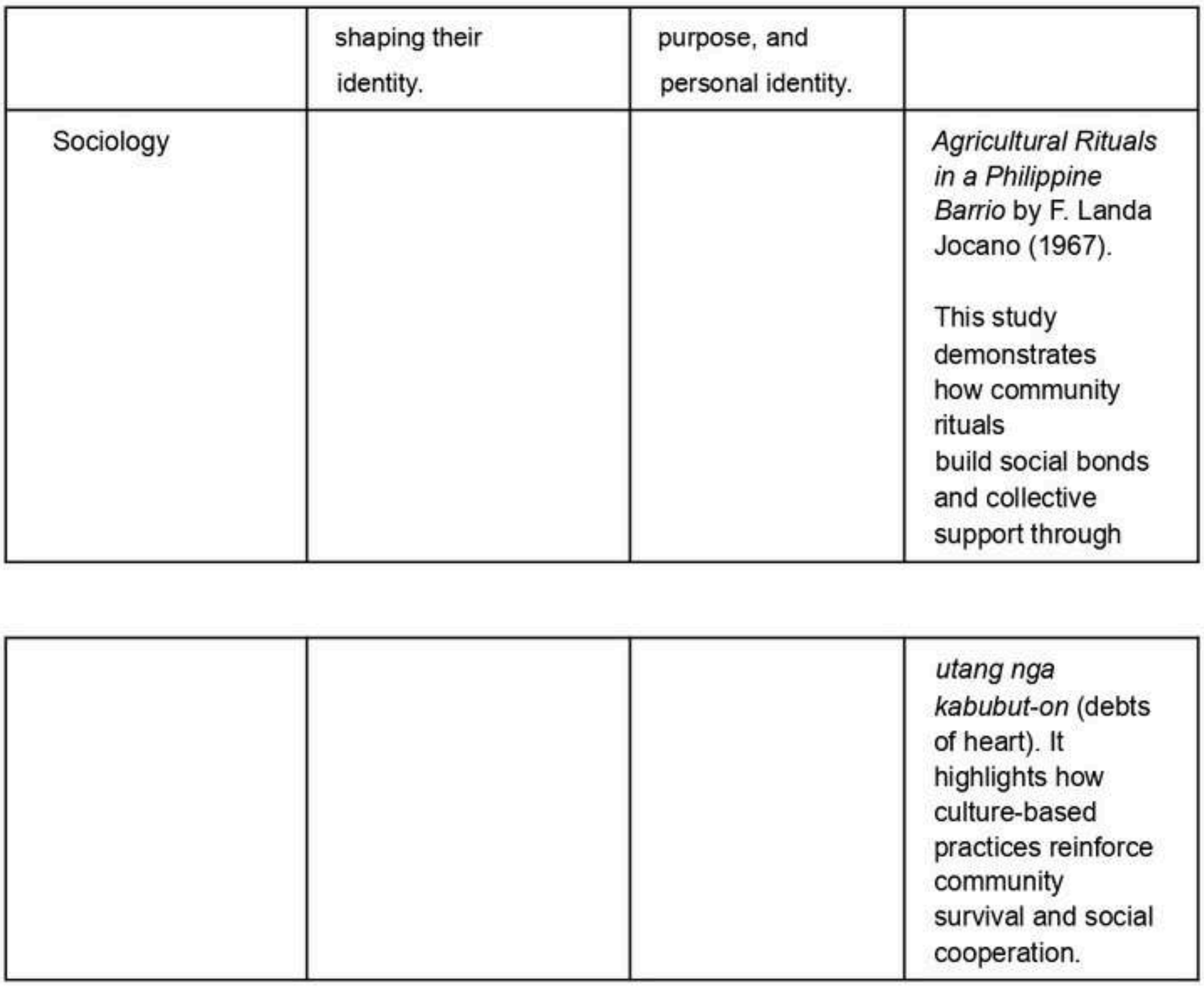


Name	Nicole Clavel, Angeli Joye Mendiola, Elizabeth Mendoza, Jay B. Ongas, Roobak Valle
Course	CULED 204: Issues in Cultural Education
Professor	Randy T. Nobleza, PhD

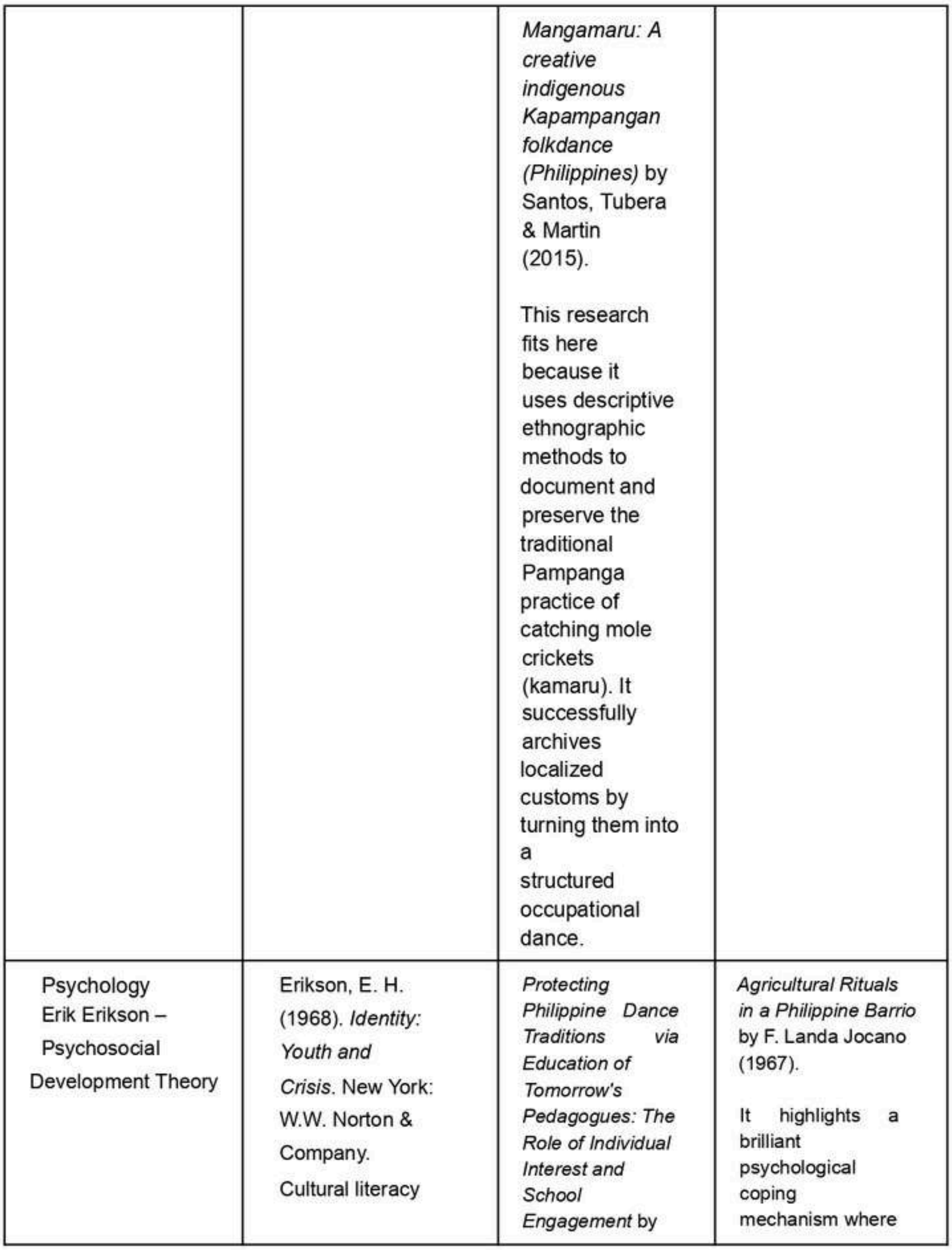
The class will integrate the individual output based on various disciplines: philosophy, sociology, anthropology, psychology, communication, natural sciences, education and national agencies/ organizations also using RA 11961 as legal instrument.

Discipline	Cultural Literacy	Cultural Education	Culture-Based Education
Philosophy John Dewey – Experiential Learning Martin Heidegger – Sense of Place and Being	Dewey, J. (1938). *Experience and Education*. New York: Macmillan. Cultural literacy develops learners' understanding of the cultural meanings, values, and traditions embedded in **Bakte Dance,** making learning relevant and experiential. Heidegger, M.	Dewey, J. (1938). *Experience and Education*. Cultural education promotes learning about local traditions, values, and heritage through meaningful experiences. By studying **Bakte Dance,** learners develop appreciation of their community's culture and history.	Dewey, J. (1938). *Experience and Education*; Gay, G. (2018). *Culturally Responsive Teaching: Theory, Research, and Practice*. Culture-based education utilizes **Bakte Dance** as a pedagogical tool, integrating culture into classroom instruction and allowing learners to learn through authentic cultural experiences. Heidegger, M. (1962). *Being and Time*;

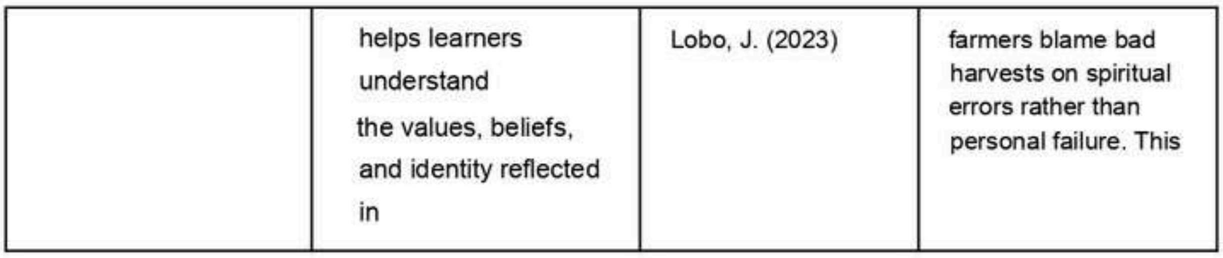
Existentialism	(1971). *Poetry, Language, Thought*. New York: Harper & Row. Cultural literacy fosters awareness of one's cultural roots and sense of belonging by understanding **Bakte Dance** as an expression of local identity and heritage. Sartre, J.P. (1946). *Existentialism is a Humanism*; Frankl, V. (1959). *Man's Search for Meaning*. Cultural literacy helps learners answer the question, **"Who am I?"** by understanding their cultural heritage and its role in	Heidegger, M. (1962). *Being and Time*. Oxford: Blackwell. Cultural education helps learners recognize the significance of **Bakte Dance** as part of the heritage and identity of Imus, Cavite. Sartre, J.P. (1946). *Existentialism is a Humanism*; Frankl, V. (1959). *Man's Search for Meaning* Cultural education enables learners to explore culture as a source of meaning,	Relph, E. (1976). *Place and Placelessness*. Culture-based education situates learning within the learners' local environment and culture, enabling them to connect lessons with their lived experiences and community. Sartre, J.P. (1946). *Existentialism is a Humanism*. Culture-based education provides opportunities for self-expression and identity formation through culturally relevant learning experiences.



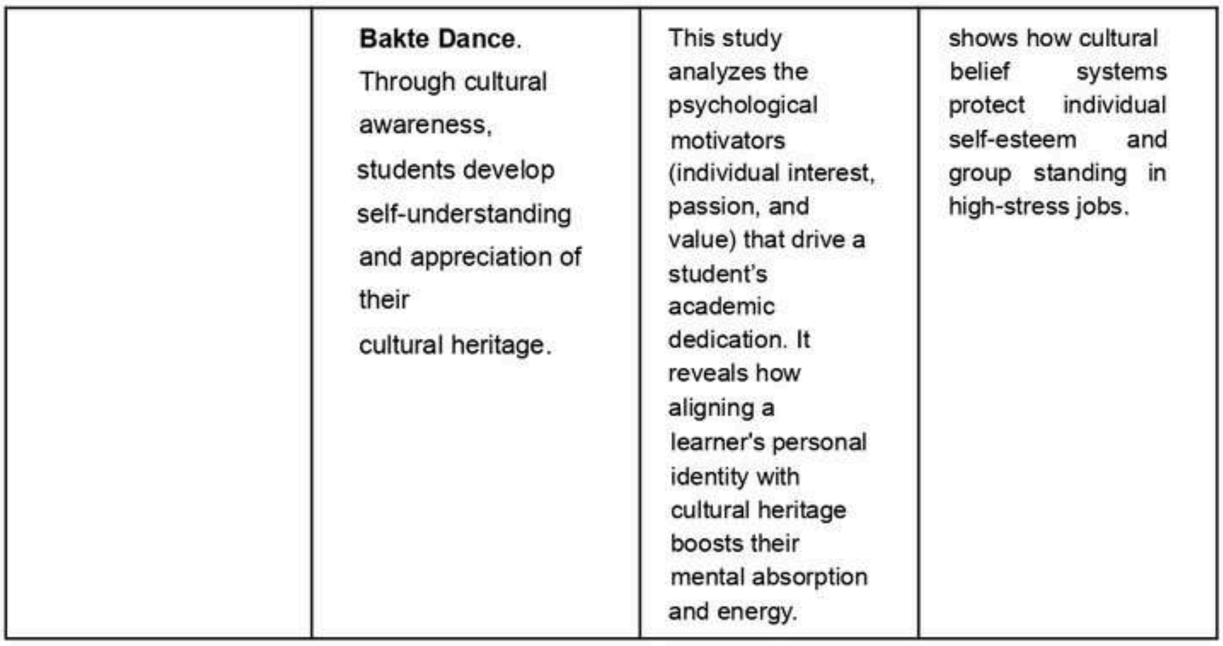
	shaping their identity.	purpose, and personal identity.	
Sociology			*Agricultural Rituals in a Philippine Barrio* by F. Landa Jocano (1967). This study demonstrates how community rituals build social bonds and collective support through *utang nga kabubut-on* (debts of heart). It highlights how culture-based practices reinforce community survival and social cooperation.



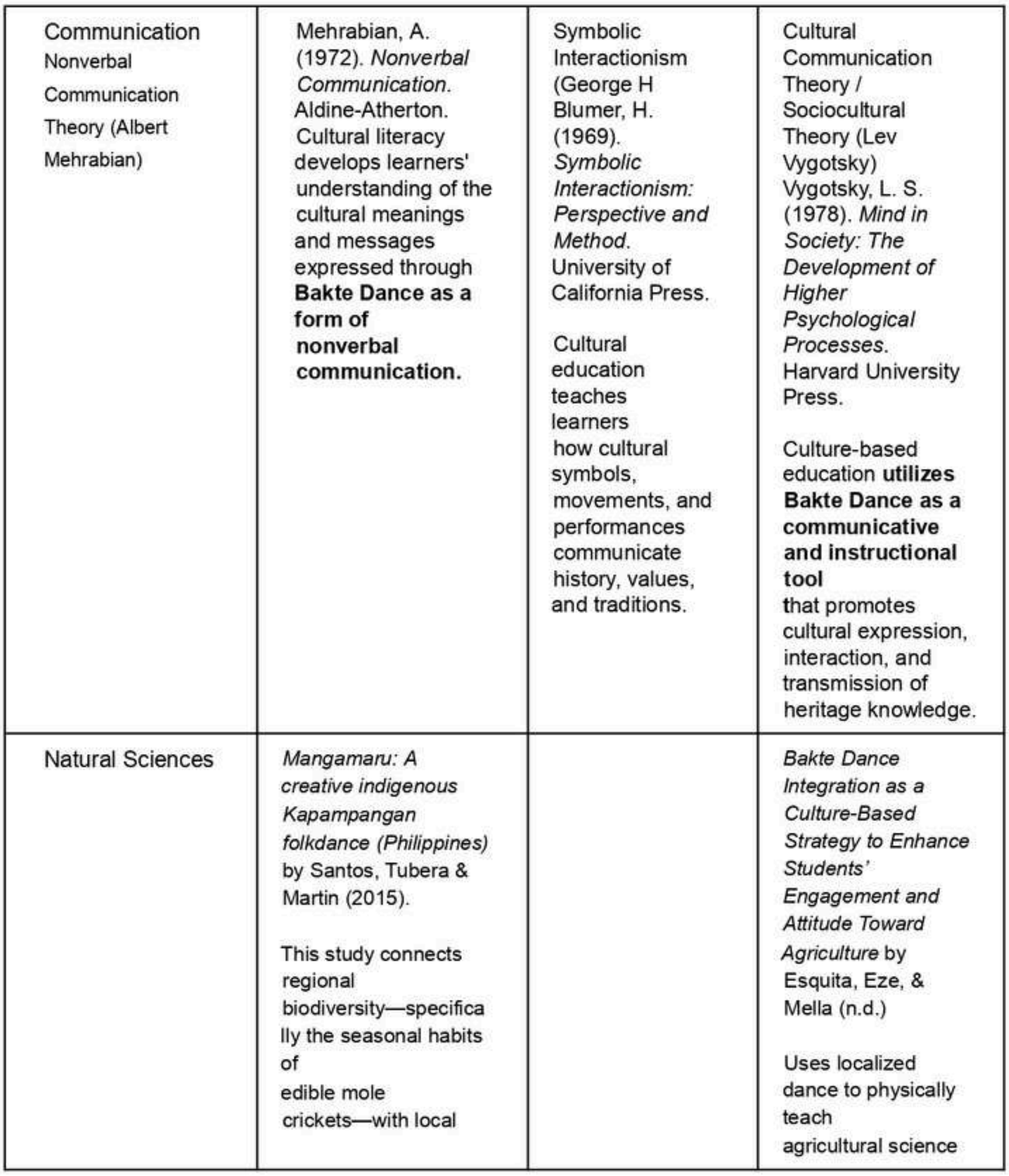
		Mangamaru: A creative indigenous Kapampangan folkdance (Philippines) by Santos, Tubera & Martin (2015). This research fits here because it uses descriptive ethnographic methods to document and preserve the traditional Pampanga practice of catching mole crickets (kamaru). It successfully archives localized customs by turning them into a structured occupational dance.	
Psychology Erik Erikson – Psychosocial Development Theory	Erikson, E. H. (1968). *Identity: Youth and Crisis*. New York: W.W. Norton & Company. Cultural literacy	*Protecting Philippine Dance Traditions via Education of Tomorrow's Pedagogues: The Role of Individual Interest and School Engagement* by	*Agricultural Rituals in a Philippine Barrio* by F. Landa Jocano (1967). It highlights a brilliant psychological coping mechanism where



	helps learners understand the values, beliefs, and identity reflected in	Lobo, J. (2023)	farmers blame bad harvests on spiritual errors rather than personal failure. This

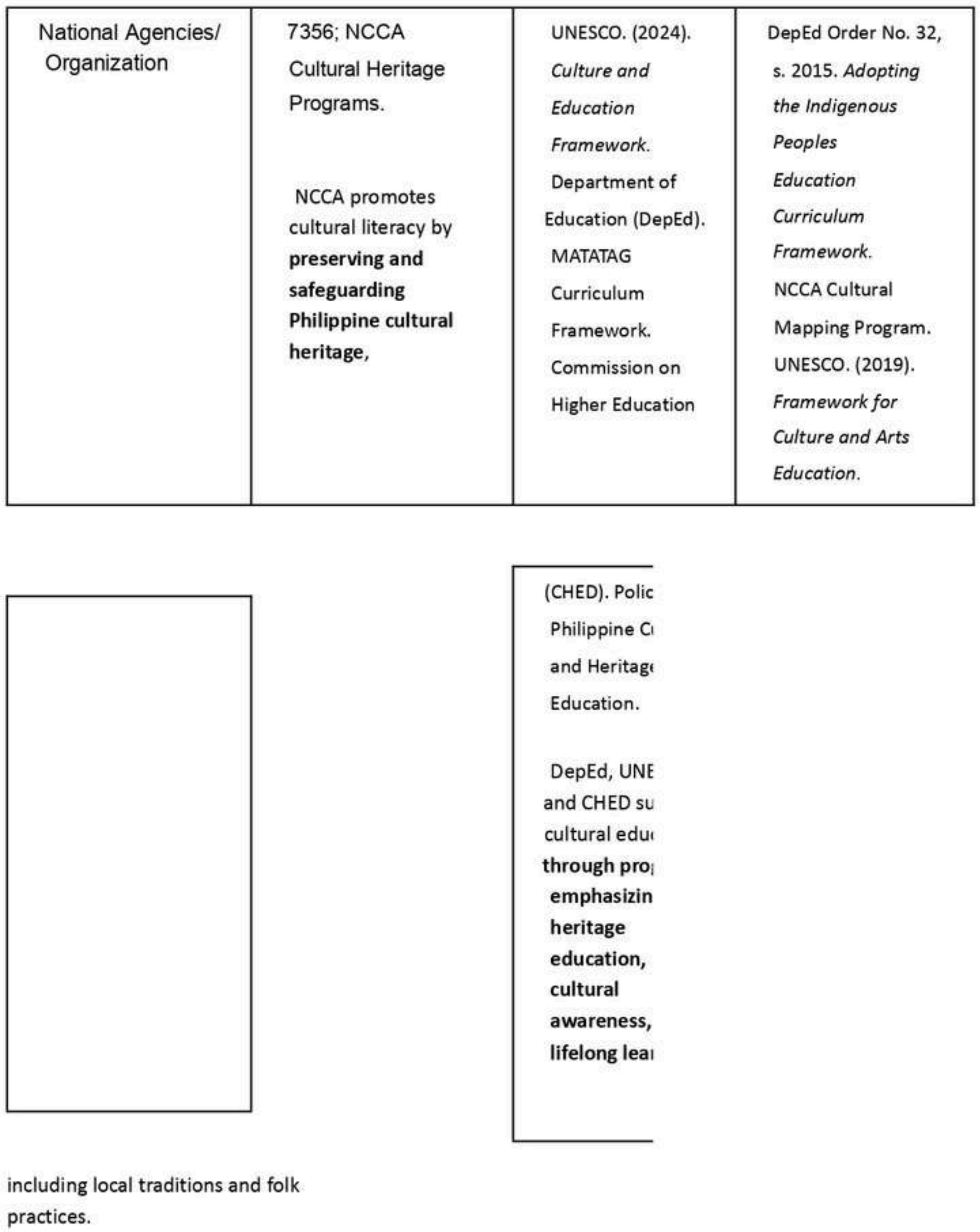


	Bakte Dance. Through cultural awareness, students develop self-understanding and appreciation of their cultural heritage.	This study analyzes the psychological motivators (individual interest, passion, and value) that drive a student's academic dedication. It reveals how aligning a learner's personal identity with cultural heritage boosts their mental absorption and energy.	shows how cultural belief systems protect individual self-esteem and group standing in high-stress jobs.



Communication Nonverbal Communication Theory (Albert Mehrabian)	Mehrabian, A. (1972). *Nonverbal Communication.* Aldine-Atherton. Cultural literacy develops learners' understanding of the cultural meanings and messages expressed through **Bakte Dance as a form of nonverbal communication.**	Symbolic Interactionism (George H Blumer, H. (1969). *Symbolic Interactionism: Perspective and Method.* University of California Press. Cultural education teaches learners how cultural symbols, movements, and performances communicate history, values, and traditions.	Cultural Communication Theory / Sociocultural Theory (Lev Vygotsky) Vygotsky, L. S. (1978). *Mind in Society: The Development of Higher Psychological Processes.* Harvard University Press. Culture-based education **utilizes Bakte Dance as a communicative and instructional tool** that promotes cultural expression, interaction, and transmission of heritage knowledge.
Natural Sciences	*Mangamaru: A creative indigenous Kapampangan folkdance (Philippines)* by Santos, Tubera & Martin (2015). This study connects regional biodiversity—specifically the seasonal habits of edible mole crickets—with local		*Bakte Dance Integration as a Culture-Based Strategy to Enhance Students' Engagement and Attitude Toward Agriculture* by Esquita, Eze, & Mella (n.d.) Uses localized dance to physically teach agricultural science

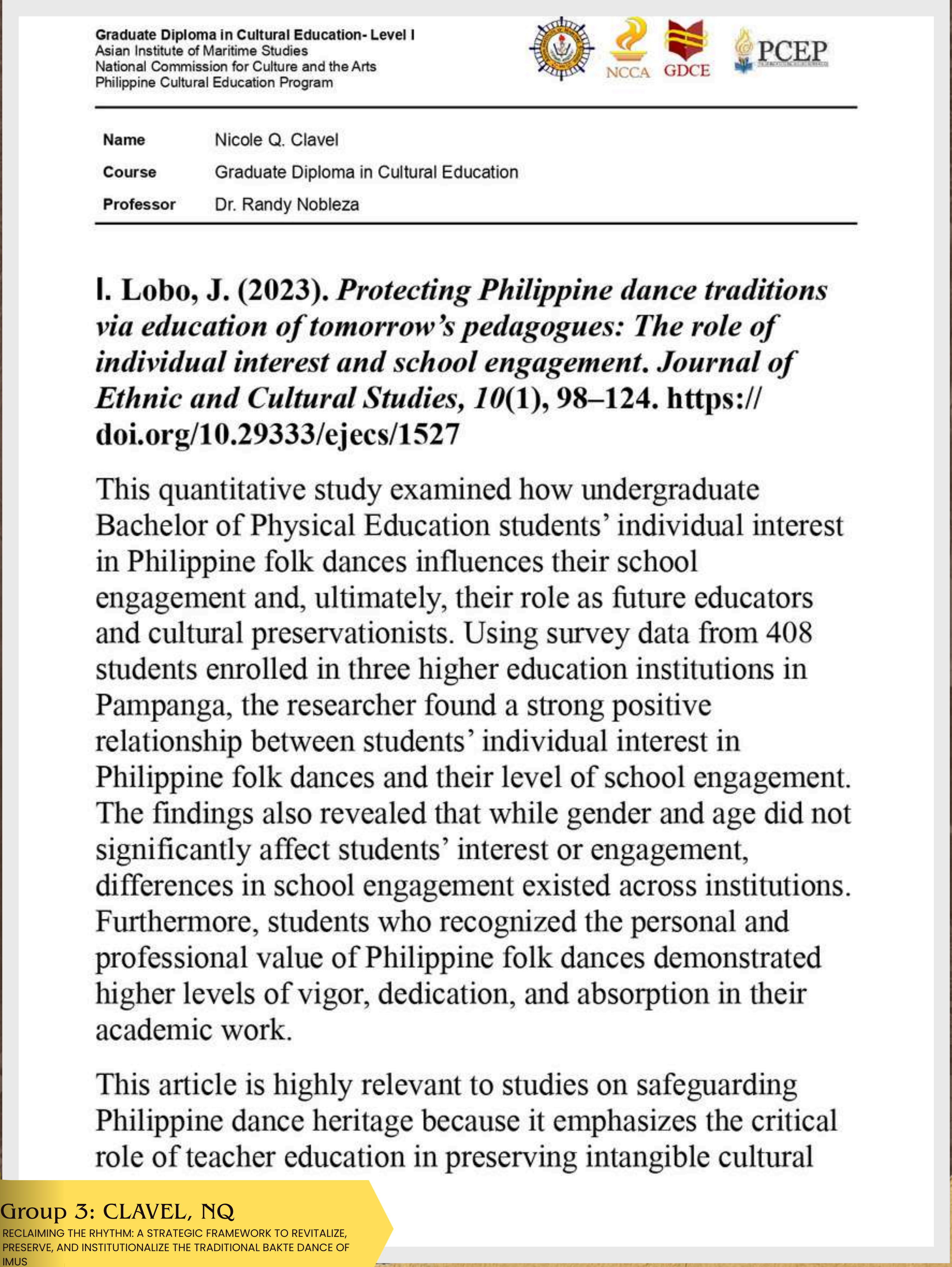
	culture. It shows how ecological literacy is uniquely expressed and communicated through traditional art and dance		tasks like planting and harvesting. It proves that technical concepts like food security are far more engaging when taught through physical movement and local art.
Education	*Education of Tomorrow's Pedagogues: The Role of Individual Interest and School Engagement* by Lobo, J. (2023) This study measures how building cultural literacy in future PE teachers directly increases their classroom engagement. It proves that preparing future educators to value heritage is the first step in successful preservation. National Commission for Culture and the Arts (NCCA). Republic Act No.		*Bakte Dance Integration as a Culture-Based Strategy to Enhance Students' Engagement and Attitude Toward Agriculture* by Esquita, Eze, & Mella (n.d.) This study is a culture-based educational strategy that transforms the classroom into a living, active space. It allows students to physically inherit ancestral muscle memory instead of just memorizing dry facts.



National Agencies/ Organization	7356; NCCA Cultural Heritage Programs. NCCA promotes cultural literacy by **preserving and safeguarding Philippine cultural heritage,**	UNESCO. (2024). *Culture and Education Framework.* Department of Education (DepEd). MATATAG Curriculum Framework. Commission on Higher Education	DepEd Order No. 32, s. 2015. *Adopting the Indigenous Peoples Education Curriculum Framework.* NCCA Cultural Mapping Program. UNESCO. (2019). *Framework for Culture and Arts Education.*
	including local traditions and folk practices.	(CHED). Polic Philippine C and Heritag Education. DepEd, UNE and CHED su cultural edu **through pro emphasizin heritage education, cultural awareness, lifelong lea**	

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Nicole Q. Clavel
Course	Graduate Diploma in Cultural Education
Professor	Dr. Randy Nobleza

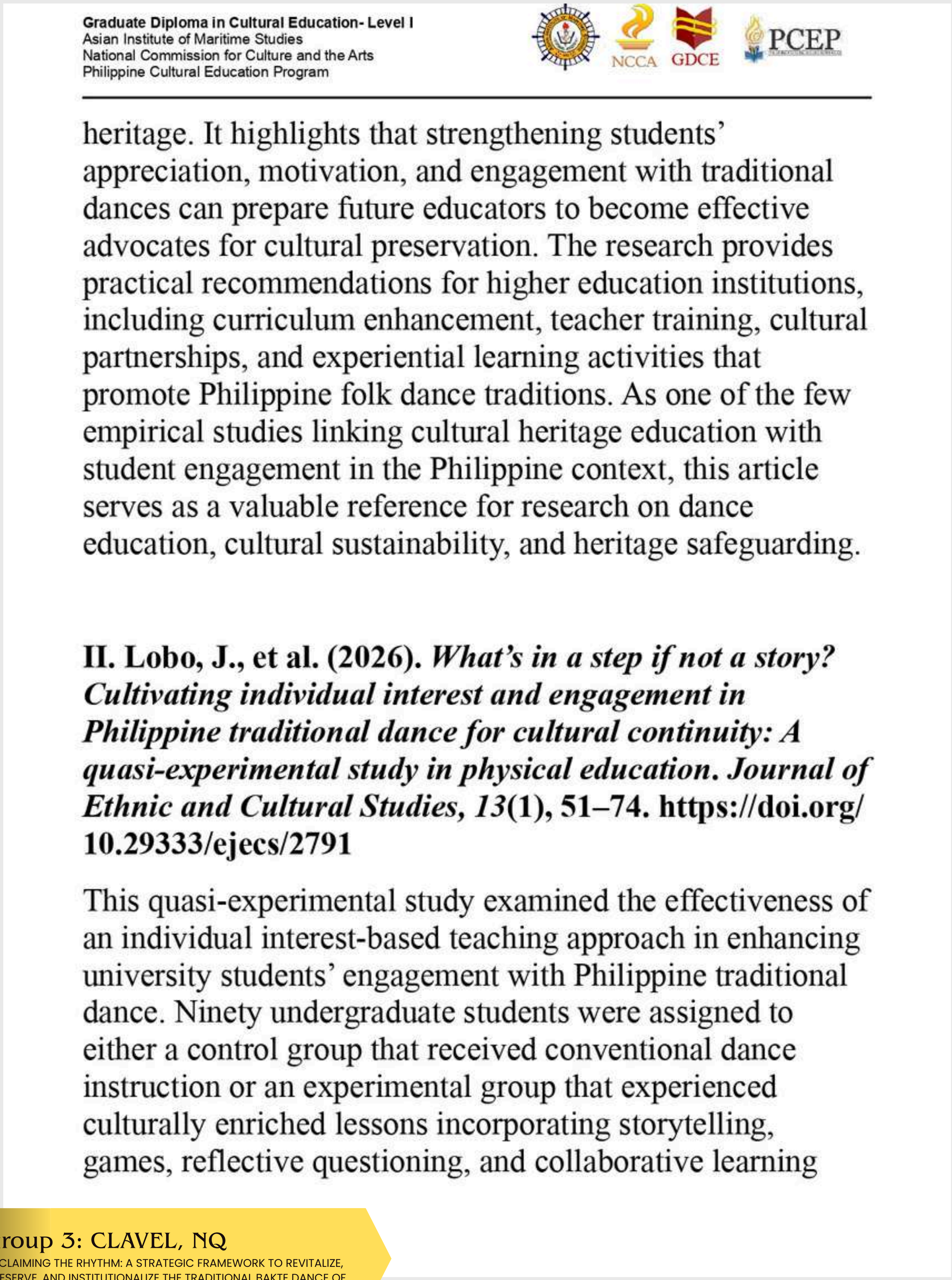
I. Lobo, J. (2023). ***Protecting Philippine dance traditions via education of tomorrow's pedagogues: The role of individual interest and school engagement. Journal of Ethnic and Cultural Studies, 10*****(1), 98–124. https://doi.org/10.29333/ejecs/1527**

This quantitative study examined how undergraduate Bachelor of Physical Education students' individual interest in Philippine folk dances influences their school engagement and, ultimately, their role as future educators and cultural preservationists. Using survey data from 408 students enrolled in three higher education institutions in Pampanga, the researcher found a strong positive relationship between students' individual interest in Philippine folk dances and their level of school engagement. The findings also revealed that while gender and age did not significantly affect students' interest or engagement, differences in school engagement existed across institutions. Furthermore, students who recognized the personal and professional value of Philippine folk dances demonstrated higher levels of vigor, dedication, and absorption in their academic work.

This article is highly relevant to studies on safeguarding Philippine dance heritage because it emphasizes the critical role of teacher education in preserving intangible cultural

Group 3: CLAVEL, NQ

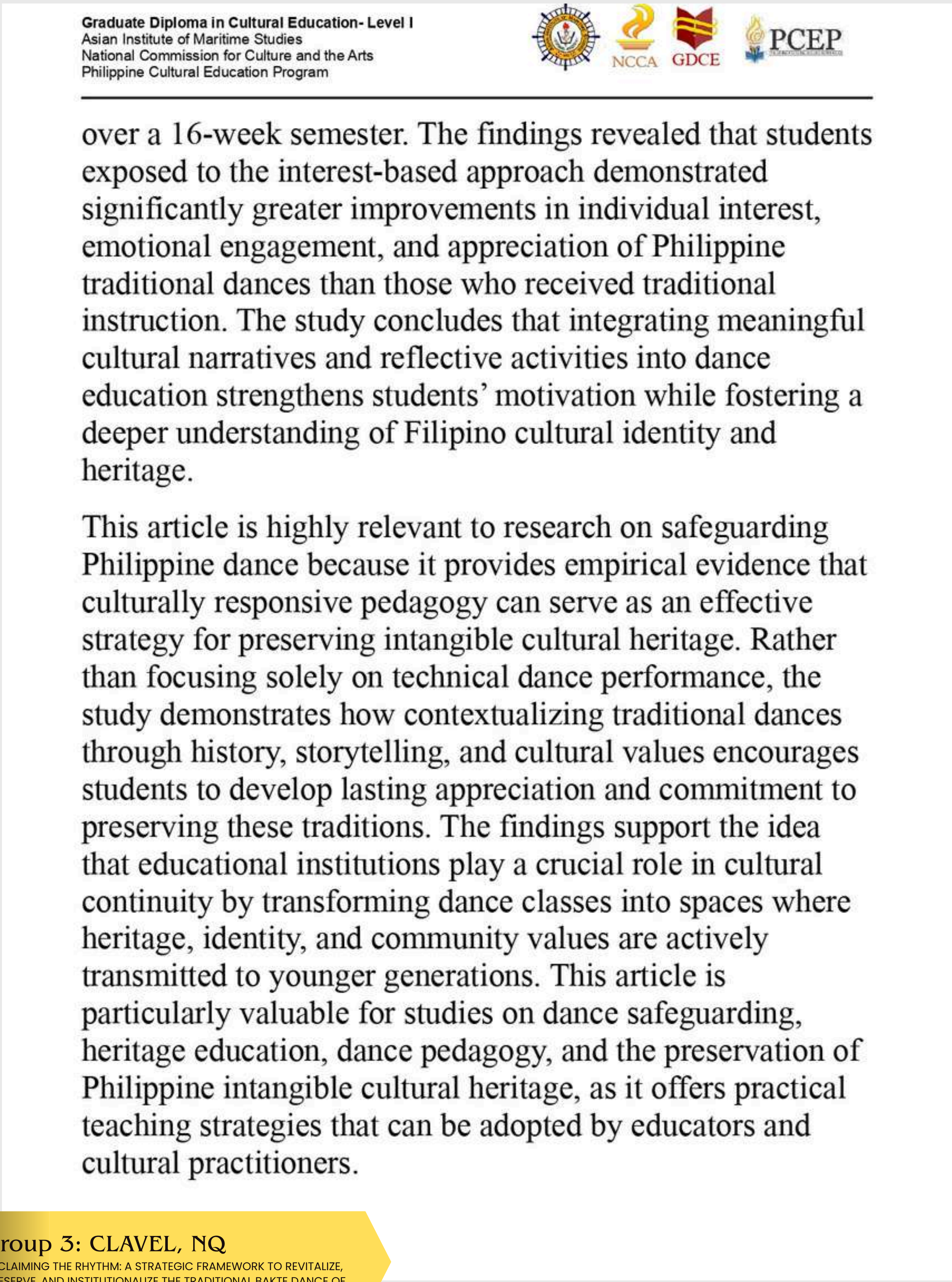
RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS



heritage. It highlights that strengthening students' appreciation, motivation, and engagement with traditional dances can prepare future educators to become effective advocates for cultural preservation. The research provides practical recommendations for higher education institutions, including curriculum enhancement, teacher training, cultural partnerships, and experiential learning activities that promote Philippine folk dance traditions. As one of the few empirical studies linking cultural heritage education with student engagement in the Philippine context, this article serves as a valuable reference for research on dance education, cultural sustainability, and heritage safeguarding.

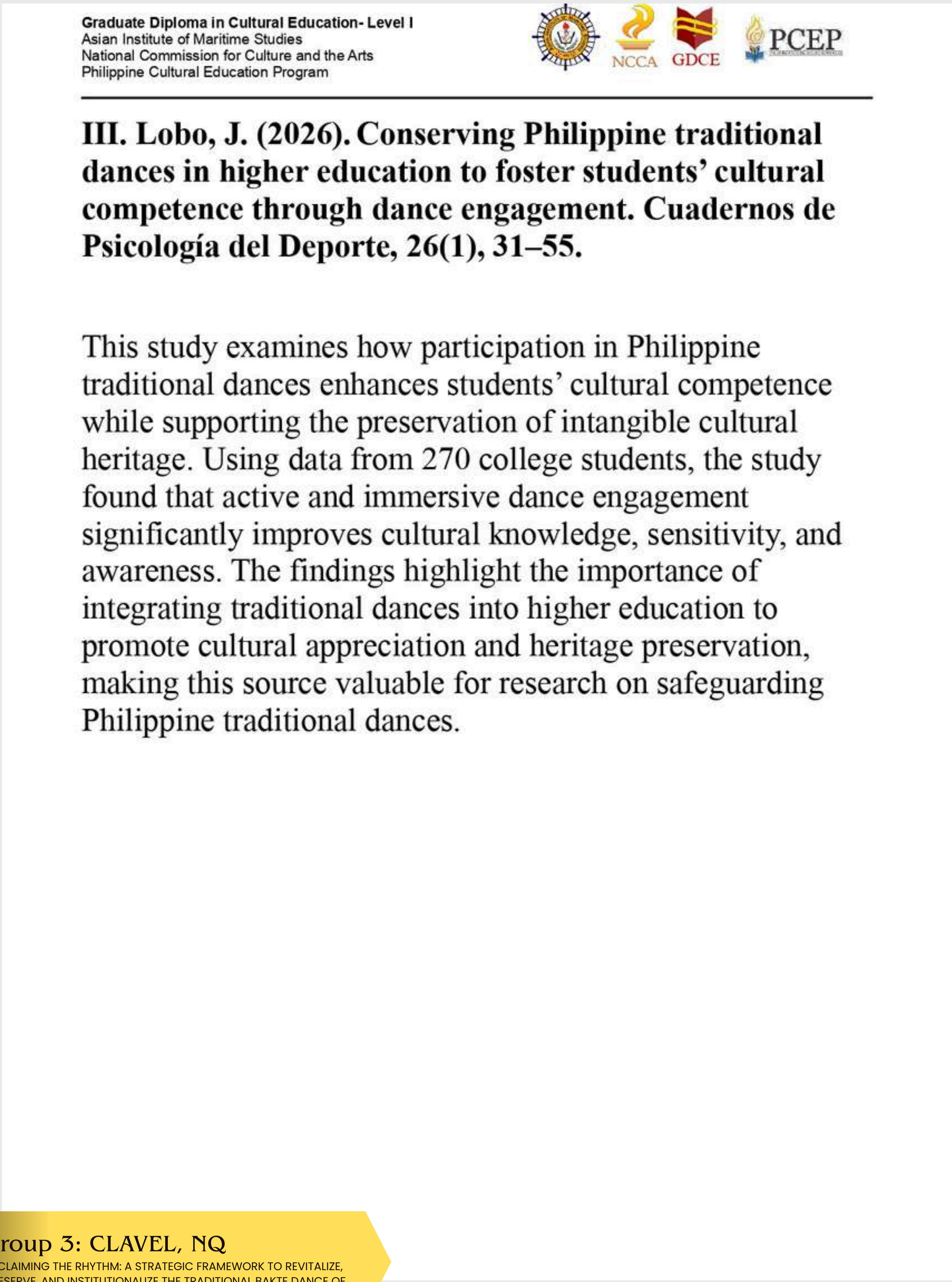
II. Lobo, J., et al. (2026). *What's in a step if not a story? Cultivating individual interest and engagement in Philippine traditional dance for cultural continuity: A quasi-experimental study in physical education. Journal of Ethnic and Cultural Studies, 13*(1), 51–74. https://doi.org/10.29333/ejecs/2791

This quasi-experimental study examined the effectiveness of an individual interest-based teaching approach in enhancing university students' engagement with Philippine traditional dance. Ninety undergraduate students were assigned to either a control group that received conventional dance instruction or an experimental group that experienced culturally enriched lessons incorporating storytelling, games, reflective questioning, and collaborative learning



over a 16-week semester. The findings revealed that students exposed to the interest-based approach demonstrated significantly greater improvements in individual interest, emotional engagement, and appreciation of Philippine traditional dances than those who received traditional instruction. The study concludes that integrating meaningful cultural narratives and reflective activities into dance education strengthens students' motivation while fostering a deeper understanding of Filipino cultural identity and heritage.

This article is highly relevant to research on safeguarding Philippine dance because it provides empirical evidence that culturally responsive pedagogy can serve as an effective strategy for preserving intangible cultural heritage. Rather than focusing solely on technical dance performance, the study demonstrates how contextualizing traditional dances through history, storytelling, and cultural values encourages students to develop lasting appreciation and commitment to preserving these traditions. The findings support the idea that educational institutions play a crucial role in cultural continuity by transforming dance classes into spaces where heritage, identity, and community values are actively transmitted to younger generations. This article is particularly valuable for studies on dance safeguarding, heritage education, dance pedagogy, and the preservation of Philippine intangible cultural heritage, as it offers practical teaching strategies that can be adopted by educators and cultural practitioners.



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

III. Lobo, J. (2026). Conserving Philippine traditional dances in higher education to foster students' cultural competence through dance engagement. Cuadernos de Psicología del Deporte, 26(1), 31–55.

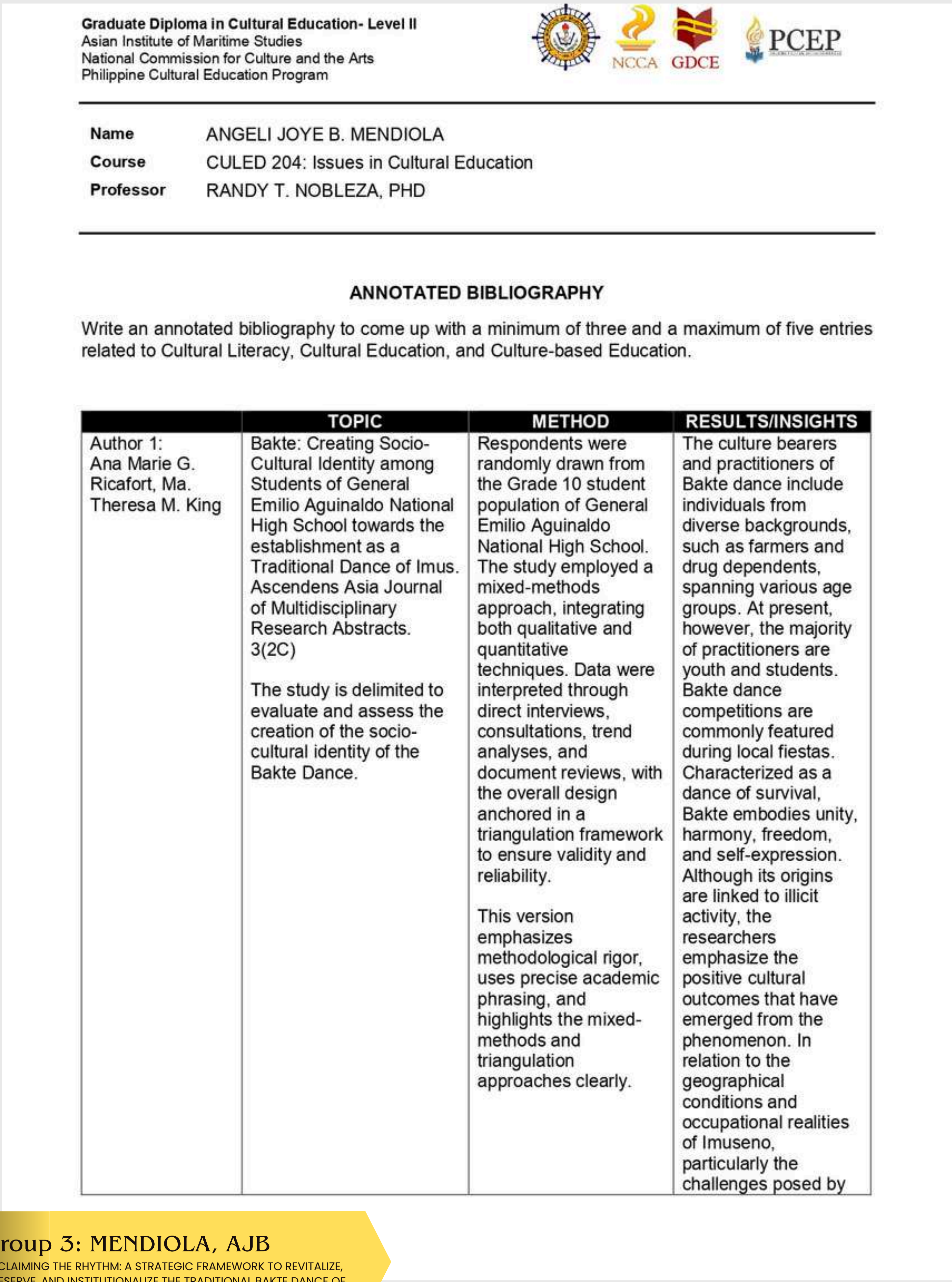
This study examines how participation in Philippine traditional dances enhances students' cultural competence while supporting the preservation of intangible cultural heritage. Using data from 270 college students, the study found that active and immersive dance engagement significantly improves cultural knowledge, sensitivity, and awareness. The findings highlight the importance of integrating traditional dances into higher education to promote cultural appreciation and heritage preservation, making this source valuable for research on safeguarding Philippine traditional dances.

Group 3: CLAVEL, NQ

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	ANGELI JOYE B. MENDIOLA
Course	CULED 204: Issues in Cultural Education
Professor	RANDY T. NOBLEZA, PHD

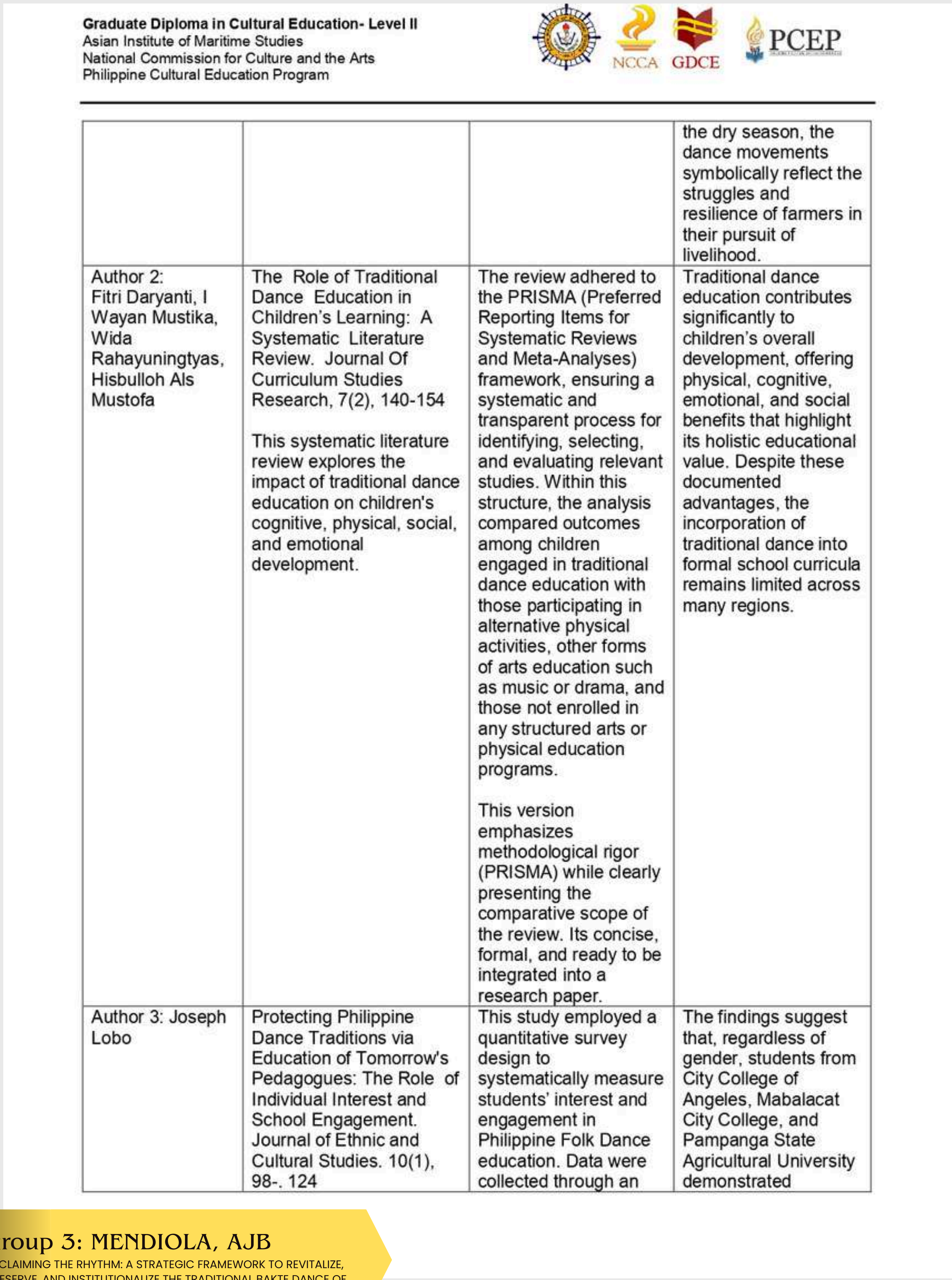
ANNOTATED BIBLIOGRAPHY

Write an annotated bibliography to come up with a minimum of three and a maximum of five entries related to Cultural Literacy, Cultural Education, and Culture-based Education.

	TOPIC	METHOD	RESULTS/INSIGHTS
Author 1: Ana Marie G. Ricafort, Ma. Theresa M. King	Bakte: Creating Socio-Cultural Identity among Students of General Emilio Aguinaldo National High School towards the establishment as a Traditional Dance of Imus. Ascendens Asia Journal of Multidisciplinary Research Abstracts. 3(2C) The study is delimited to evaluate and assess the creation of the socio-cultural identity of the Bakte Dance.	Respondents were randomly drawn from the Grade 10 student population of General Emilio Aguinaldo National High School. The study employed a mixed-methods approach, integrating both qualitative and quantitative techniques. Data were interpreted through direct interviews, consultations, trend analyses, and document reviews, with the overall design anchored in a triangulation framework to ensure validity and reliability. This version emphasizes methodological rigor, uses precise academic phrasing, and highlights the mixed-methods and triangulation approaches clearly.	The culture bearers and practitioners of Bakte dance include individuals from diverse backgrounds, such as farmers and drug dependents, spanning various age groups. At present, however, the majority of practitioners are youth and students. Bakte dance competitions are commonly featured during local fiestas. Characterized as a dance of survival, Bakte embodies unity, harmony, freedom, and self-expression. Although its origins are linked to illicit activity, the researchers emphasize the positive cultural outcomes that have emerged from the phenomenon. In relation to the geographical conditions and occupational realities of Imuseno, particularly the challenges posed by

Group 3: MENDIOLA, AJB

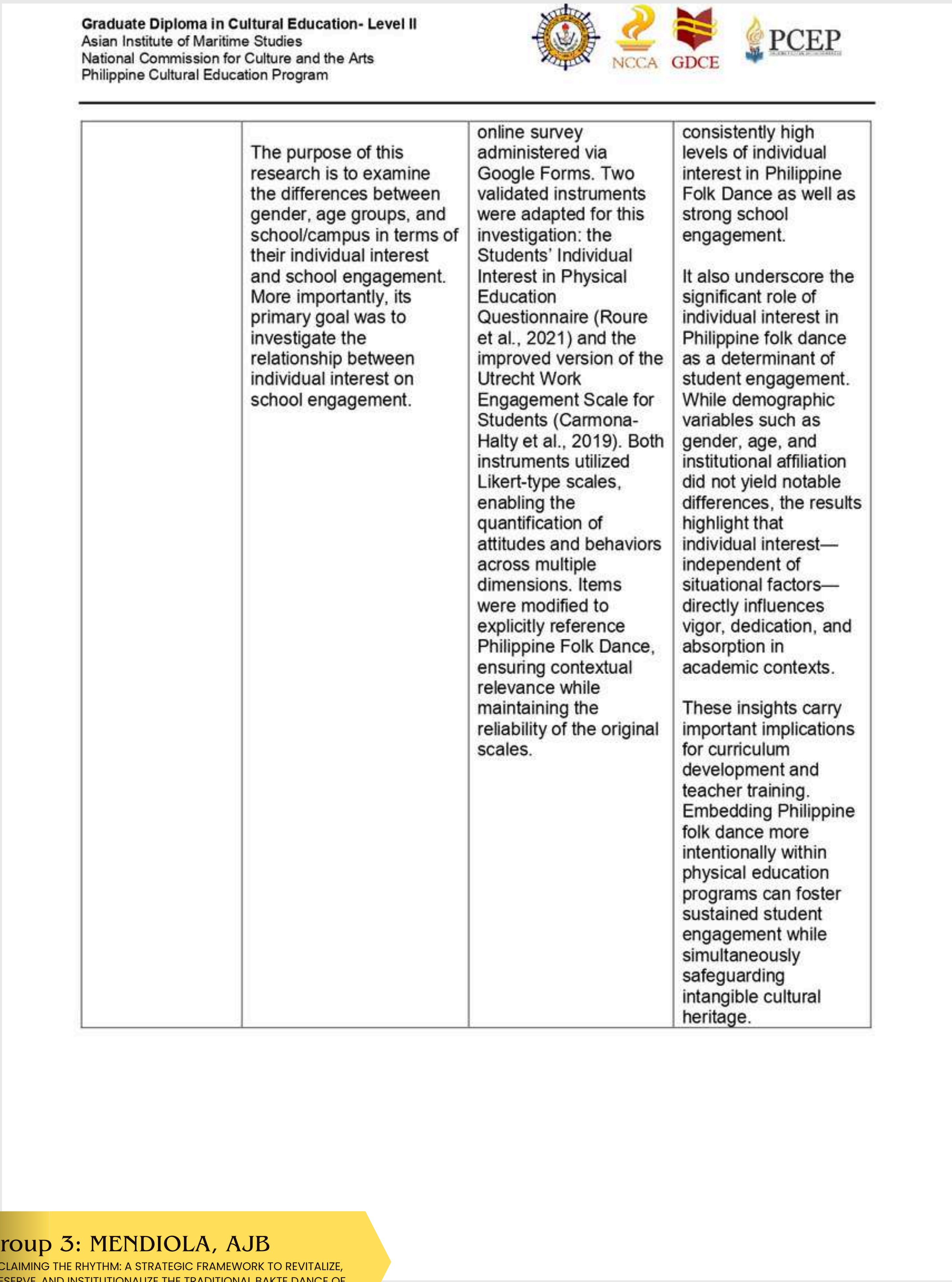
RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS



			the dry season, the dance movements symbolically reflect the struggles and resilience of farmers in their pursuit of livelihood.
Author 2: Fitri Daryanti, I Wayan Mustika, Wida Rahayuningtyas, Hisbulloh Als Mustofa	The Role of Traditional Dance Education in Children's Learning: A Systematic Literature Review. Journal Of Curriculum Studies Research, 7(2), 140-154 This systematic literature review explores the impact of traditional dance education on children's cognitive, physical, social, and emotional development.	The review adhered to the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) framework, ensuring a systematic and transparent process for identifying, selecting, and evaluating relevant studies. Within this structure, the analysis compared outcomes among children engaged in traditional dance education with those participating in alternative physical activities, other forms of arts education such as music or drama, and those not enrolled in any structured arts or physical education programs. This version emphasizes methodological rigor (PRISMA) while clearly presenting the comparative scope of the review. Its concise, formal, and ready to be integrated into a research paper.	Traditional dance education contributes significantly to children's overall development, offering physical, cognitive, emotional, and social benefits that highlight its holistic educational value. Despite these documented advantages, the incorporation of traditional dance into formal school curricula remains limited across many regions.
Author 3: Joseph Lobo	Protecting Philippine Dance Traditions via Education of Tomorrow's Pedagogues: The Role of Individual Interest and School Engagement. Journal of Ethnic and Cultural Studies. 10(1), 98-. 124	This study employed a quantitative survey design to systematically measure students' interest and engagement in Philippine Folk Dance education. Data were collected through an	The findings suggest that, regardless of gender, students from City College of Angeles, Mabalacat City College, and Pampanga State Agricultural University demonstrated

Annotated Bibliographies

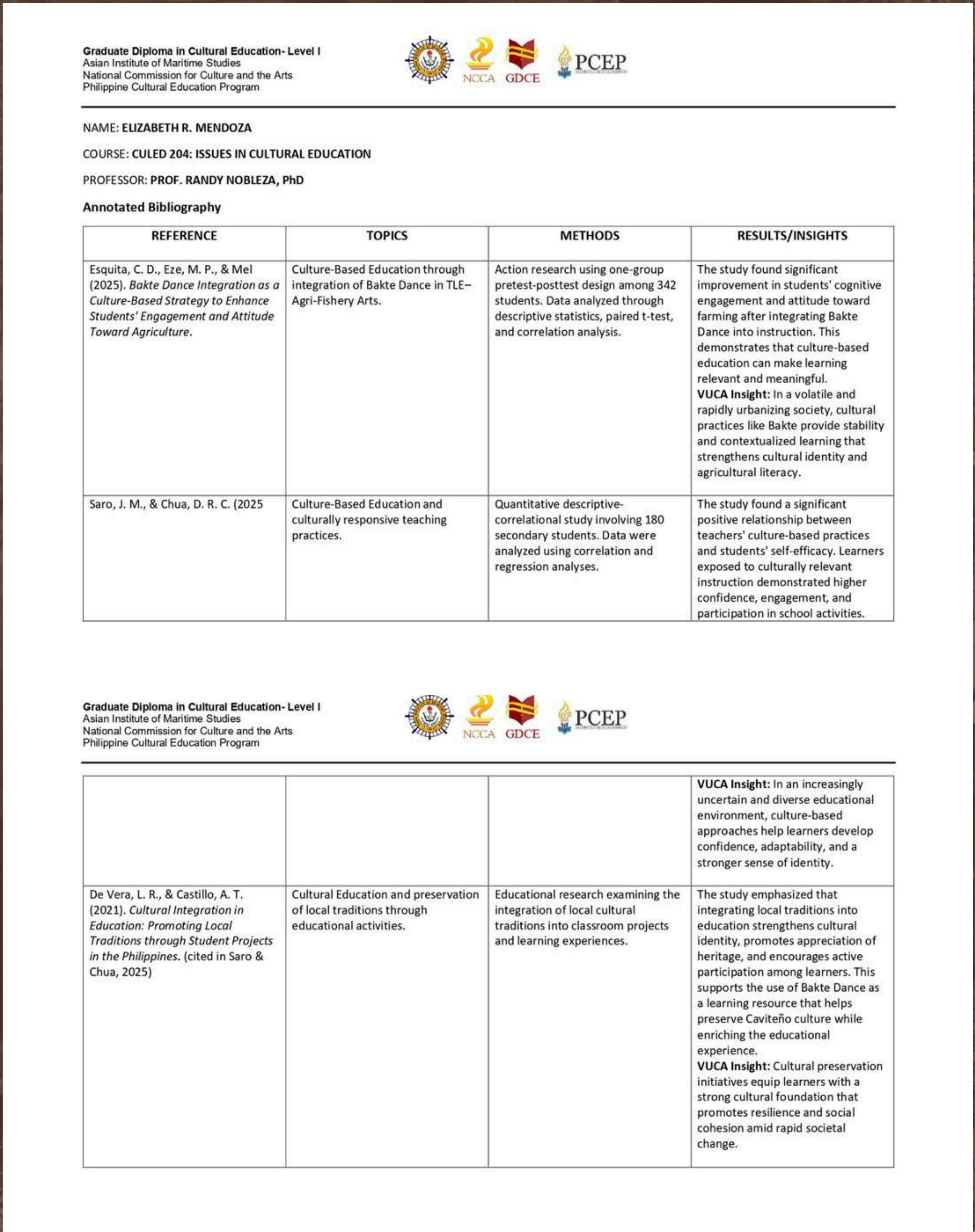
ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



	The purpose of this research is to examine the differences between gender, age groups, and school/campus in terms of their individual interest and school engagement. More importantly, its primary goal was to investigate the relationship between individual interest on school engagement.	online survey administered via Google Forms. Two validated instruments were adapted for this investigation: the Students' Individual Interest in Physical Education Questionnaire (Roure et al., 2021) and the improved version of the Utrecht Work Engagement Scale for Students (Carmona-Halty et al., 2019). Both instruments utilized Likert-type scales, enabling the quantification of attitudes and behaviors across multiple dimensions. Items were modified to explicitly reference Philippine Folk Dance, ensuring contextual relevance while maintaining the reliability of the original scales.	consistently high levels of individual interest in Philippine Folk Dance as well as strong school engagement. It also underscore the significant role of individual interest in Philippine folk dance as a determinant of student engagement. While demographic variables such as gender, age, and institutional affiliation did not yield notable differences, the results highlight that individual interest—independent of situational factors—directly influences vigor, dedication, and absorption in academic contexts. These insights carry important implications for curriculum development and teacher training. Embedding Philippine folk dance more intentionally within physical education programs can foster sustained student engagement while simultaneously safeguarding intangible cultural heritage.

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NAME: **ELIZABETH R. MENDOZA**

COURSE: **CULED 204: ISSUES IN CULTURAL EDUCATION**

PROFESSOR: **PROF. RANDY NOBLEZA, PhD**

Annotated Bibliography

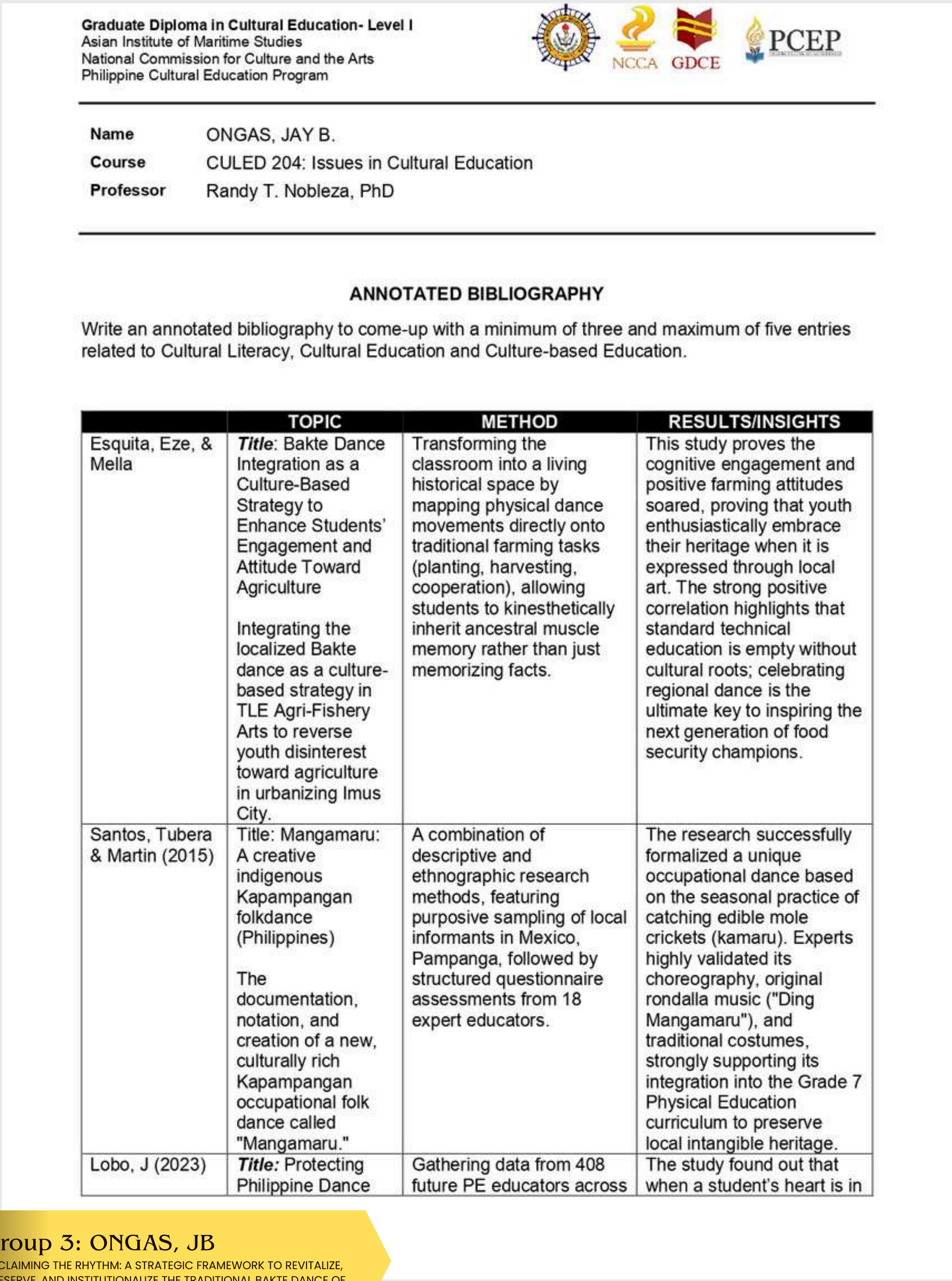
REFERENCE	TOPICS	METHODS	RESULTS/INSIGHTS
Esquita, C. D., Eze, M. P., & Mel (2025). *Bakte Dance Integration as a Culture-Based Strategy to Enhance Students' Engagement and Attitude Toward Agriculture.*	Culture-Based Education through integration of Bakte Dance in TLE–Agri-Fishery Arts.	Action research using one-group pretest-posttest design among 342 students. Data analyzed through descriptive statistics, paired t-test, and correlation analysis.	The study found significant improvement in students' cognitive engagement and attitude toward farming after integrating Bakte Dance into instruction. This demonstrates that culture-based education can make learning relevant and meaningful. **VUCA Insight:** In a volatile and rapidly urbanizing society, cultural practices like Bakte provide stability and contextualized learning that strengthens cultural identity and agricultural literacy.
Saro, J. M., & Chua, D. R. C. (2025	Culture-Based Education and culturally responsive teaching practices.	Quantitative descriptive-correlational study involving 180 secondary students. Data were analyzed using correlation and regression analyses.	The study found a significant positive relationship between teachers' culture-based practices and students' self-efficacy. Learners exposed to culturally relevant instruction demonstrated higher confidence, engagement, and participation in school activities. **VUCA Insight:** In an increasingly uncertain and diverse educational environment, culture-based approaches help learners develop confidence, adaptability, and a stronger sense of identity.
De Vera, L. R., & Castillo, A. T. (2021). *Cultural Integration in Education: Promoting Local Traditions through Student Projects in the Philippines.* (cited in Saro & Chua, 2025)	Cultural Education and preservation of local traditions through educational activities.	Educational research examining the integration of local cultural traditions into classroom projects and learning experiences.	The study emphasized that integrating local traditions into education strengthens cultural identity, promotes appreciation of heritage, and encourages active participation among learners. This supports the use of Bakte Dance as a learning resource that helps preserve Caviteño culture while enriching the educational experience. **VUCA Insight:** Cultural preservation initiatives equip learners with a strong cultural foundation that promotes resilience and social cohesion amid rapid societal change.

Group 3: MENDOZA, ER

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	ONGAS, JAY B.
Course	CULED 204: Issues in Cultural Education
Professor	Randy T. Nobleza, PhD

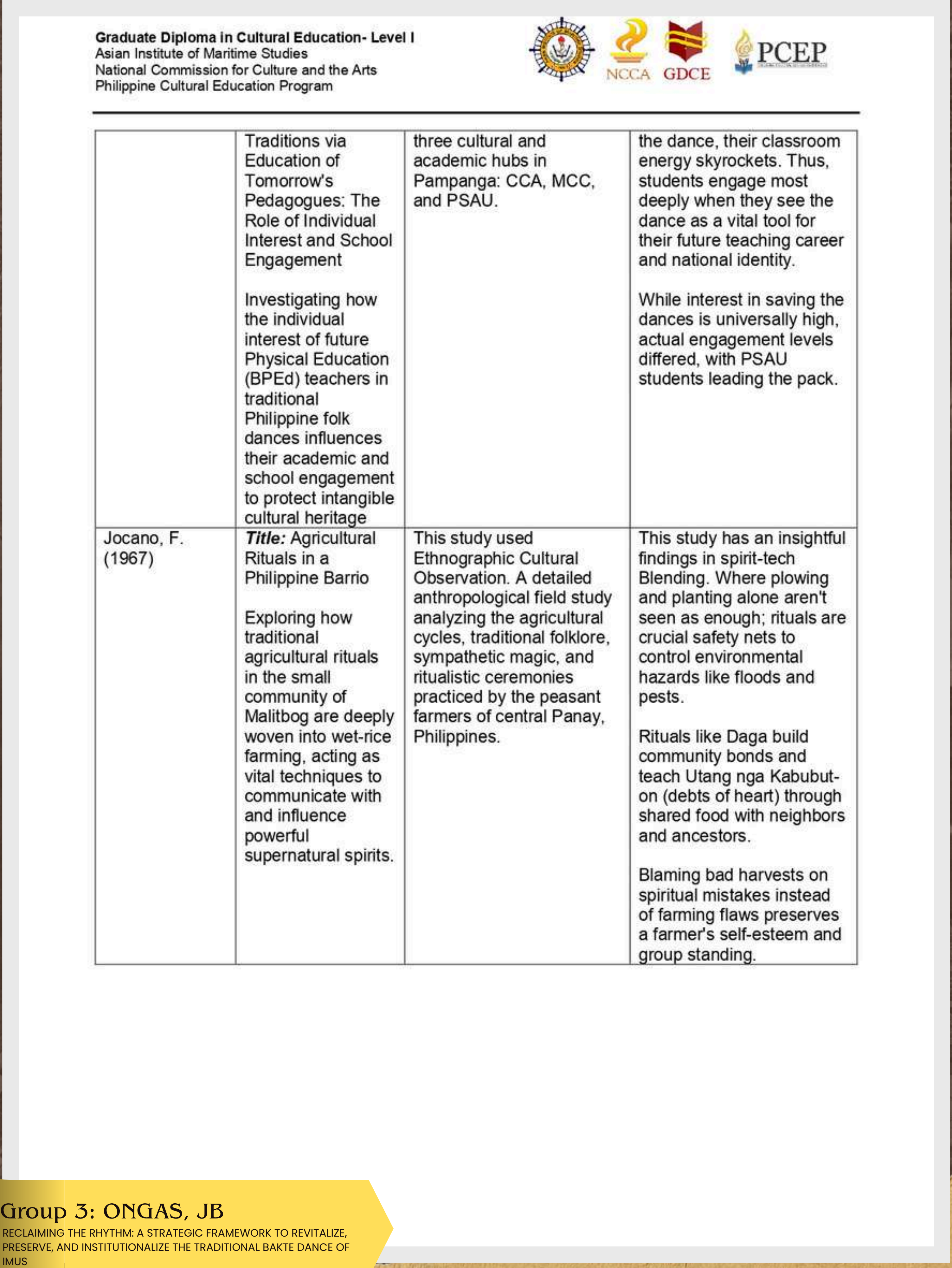
ANNOTATED BIBLIOGRAPHY

Write an annotated bibliography to come-up with a minimum of three and maximum of five entries related to Cultural Literacy, Cultural Education and Culture-based Education.

	TOPIC	METHOD	RESULTS/INSIGHTS
Esquita, Eze, & Mella	***Title***: Bakte Dance Integration as a Culture-Based Strategy to Enhance Students' Engagement and Attitude Toward Agriculture Integrating the localized Bakte dance as a culture-based strategy in TLE Agri-Fishery Arts to reverse youth disinterest toward agriculture in urbanizing Imus City.	Transforming the classroom into a living historical space by mapping physical dance movements directly onto traditional farming tasks (planting, harvesting, cooperation), allowing students to kinesthetically inherit ancestral muscle memory rather than just memorizing facts.	This study proves the cognitive engagement and positive farming attitudes soared, proving that youth enthusiastically embrace their heritage when it is expressed through local art. The strong positive correlation highlights that standard technical education is empty without cultural roots; celebrating regional dance is the ultimate key to inspiring the next generation of food security champions.
Santos, Tubera & Martin (2015)	Title: Mangamaru: A creative indigenous Kapampangan folkdance (Philippines) The documentation, notation, and creation of a new, culturally rich Kapampangan occupational folk dance called "Mangamaru."	A combination of descriptive and ethnographic research methods, featuring purposive sampling of local informants in Mexico, Pampanga, followed by structured questionnaire assessments from 18 expert educators.	The research successfully formalized a unique occupational dance based on the seasonal practice of catching edible mole crickets (kamaru). Experts highly validated its choreography, original rondalla music ("Ding Mangamaru"), and traditional costumes, strongly supporting its integration into the Grade 7 Physical Education curriculum to preserve local intangible heritage.
Lobo, J (2023)	***Title:*** Protecting Philippine Dance	Gathering data from 408 future PE educators across	The study found out that when a student's heart is in

Group 3: ONGAS, JB

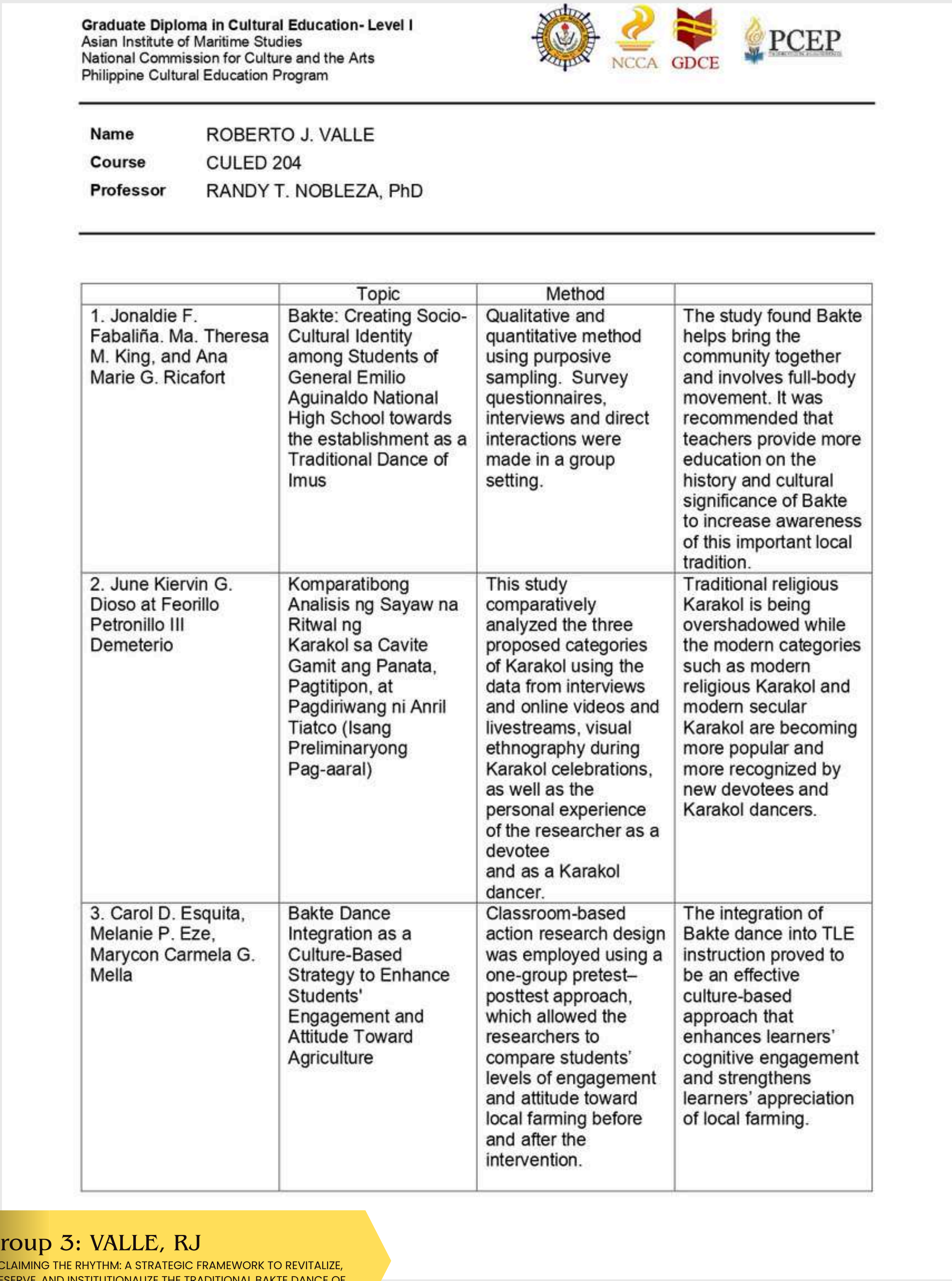
RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS



	Traditions via Education of Tomorrow's Pedagogues: The Role of Individual Interest and School Engagement Investigating how the individual interest of future Physical Education (BPEd) teachers in traditional Philippine folk dances influences their academic and school engagement to protect intangible cultural heritage	three cultural and academic hubs in Pampanga: CCA, MCC, and PSAU.	the dance, their classroom energy skyrockets. Thus, students engage most deeply when they see the dance as a vital tool for their future teaching career and national identity. While interest in saving the dances is universally high, actual engagement levels differed, with PSAU students leading the pack.
Jocano, F. (1967)	***Title:*** Agricultural Rituals in a Philippine Barrio Exploring how traditional agricultural rituals in the small community of Malitbog are deeply woven into wet-rice farming, acting as vital techniques to communicate with and influence powerful supernatural spirits.	This study used Ethnographic Cultural Observation. A detailed anthropological field study analyzing the agricultural cycles, traditional folklore, sympathetic magic, and ritualistic ceremonies practiced by the peasant farmers of central Panay, Philippines.	This study has an insightful findings in spirit-tech Blending. Where plowing and planting alone aren't seen as enough; rituals are crucial safety nets to control environmental hazards like floods and pests. Rituals like Daga build community bonds and teach Utang nga Kabubut-on (debts of heart) through shared food with neighbors and ancestors. Blaming bad harvests on spiritual mistakes instead of farming flaws preserves a farmer's self-esteem and group standing.

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	ROBERTO J. VALLE
Course	CULED 204
Professor	RANDY T. NOBLEZA, PhD

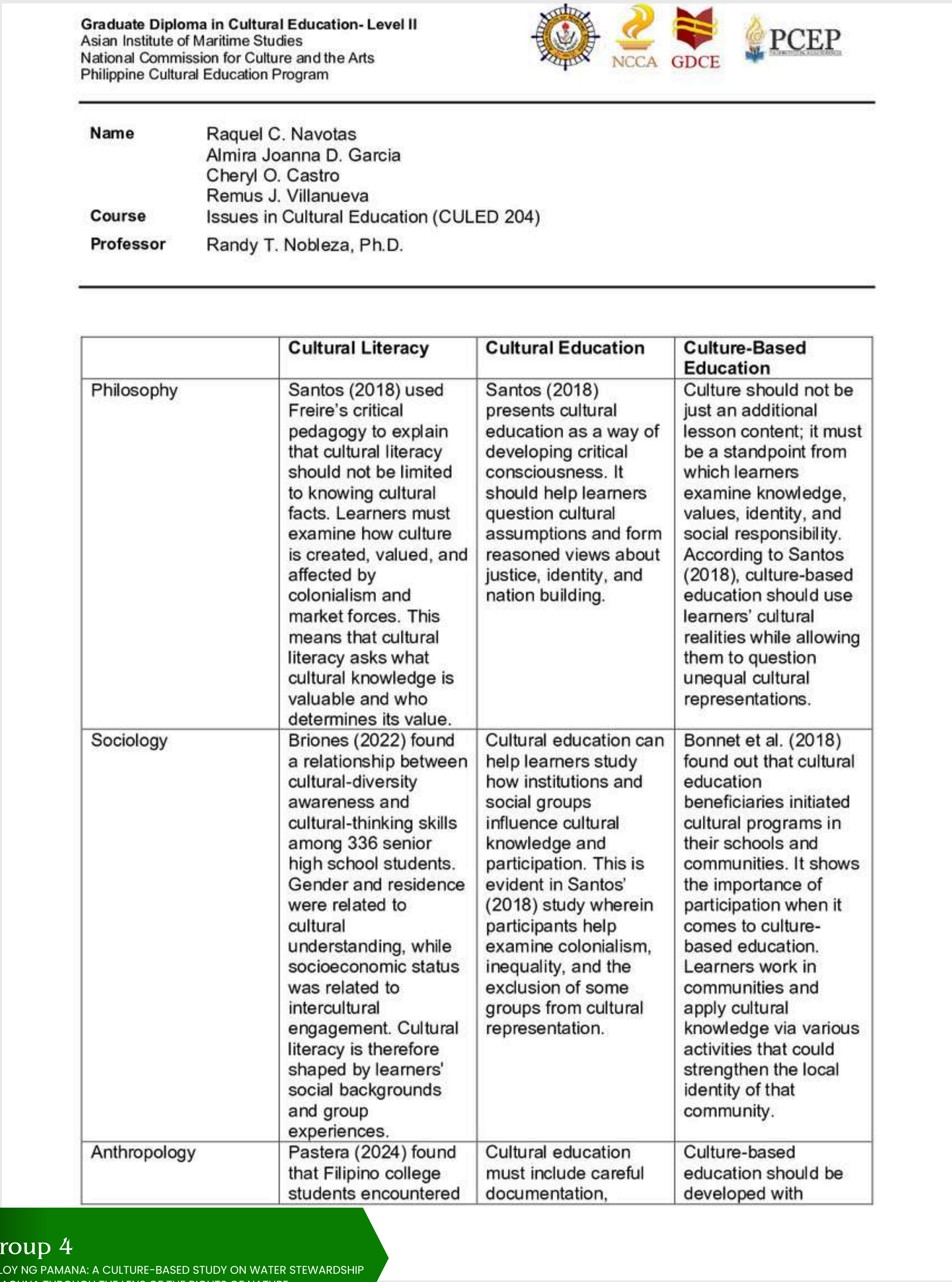
	Topic	Method	
1. Jonaldie F. Fabaliña. Ma. Theresa M. King, and Ana Marie G. Ricafort	Bakte: Creating Socio-Cultural Identity among Students of General Emilio Aguinaldo National High School towards the establishment as a Traditional Dance of Imus	Qualitative and quantitative method using purposive sampling. Survey questionnaires, interviews and direct interactions were made in a group setting.	The study found Bakte helps bring the community together and involves full-body movement. It was recommended that teachers provide more education on the history and cultural significance of Bakte to increase awareness of this important local tradition.
2. June Kiervin G. Dioso at Feorillo Petronillo III Demeterio	Komparatibong Analisis ng Sayaw na Ritwal ng Karakol sa Cavite Gamit ang Panata, Pagtitipon, at Pagdiriwang ni Anril Tiatco (Isang Preliminaryong Pag-aaral)	This study comparatively analyzed the three proposed categories of Karakol using the data from interviews and online videos and livestreams, visual ethnography during Karakol celebrations, as well as the personal experience of the researcher as a devotee and as a Karakol dancer.	Traditional religious Karakol is being overshadowed while the modern categories such as modern religious Karakol and modern secular Karakol are becoming more popular and more recognized by new devotees and Karakol dancers.
3. Carol D. Esquita, Melanie P. Eze, Marycon Carmela G. Mella	Bakte Dance Integration as a Culture-Based Strategy to Enhance Students' Engagement and Attitude Toward Agriculture	Classroom-based action research design was employed using a one-group pretest–posttest approach, which allowed the researchers to compare students' levels of engagement and attitude toward local farming before and after the intervention.	The integration of Bakte dance into TLE instruction proved to be an effective culture-based approach that enhances learners' cognitive engagement and strengthens learners' appreciation of local farming.

Group 3: VALLE, RJ

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION

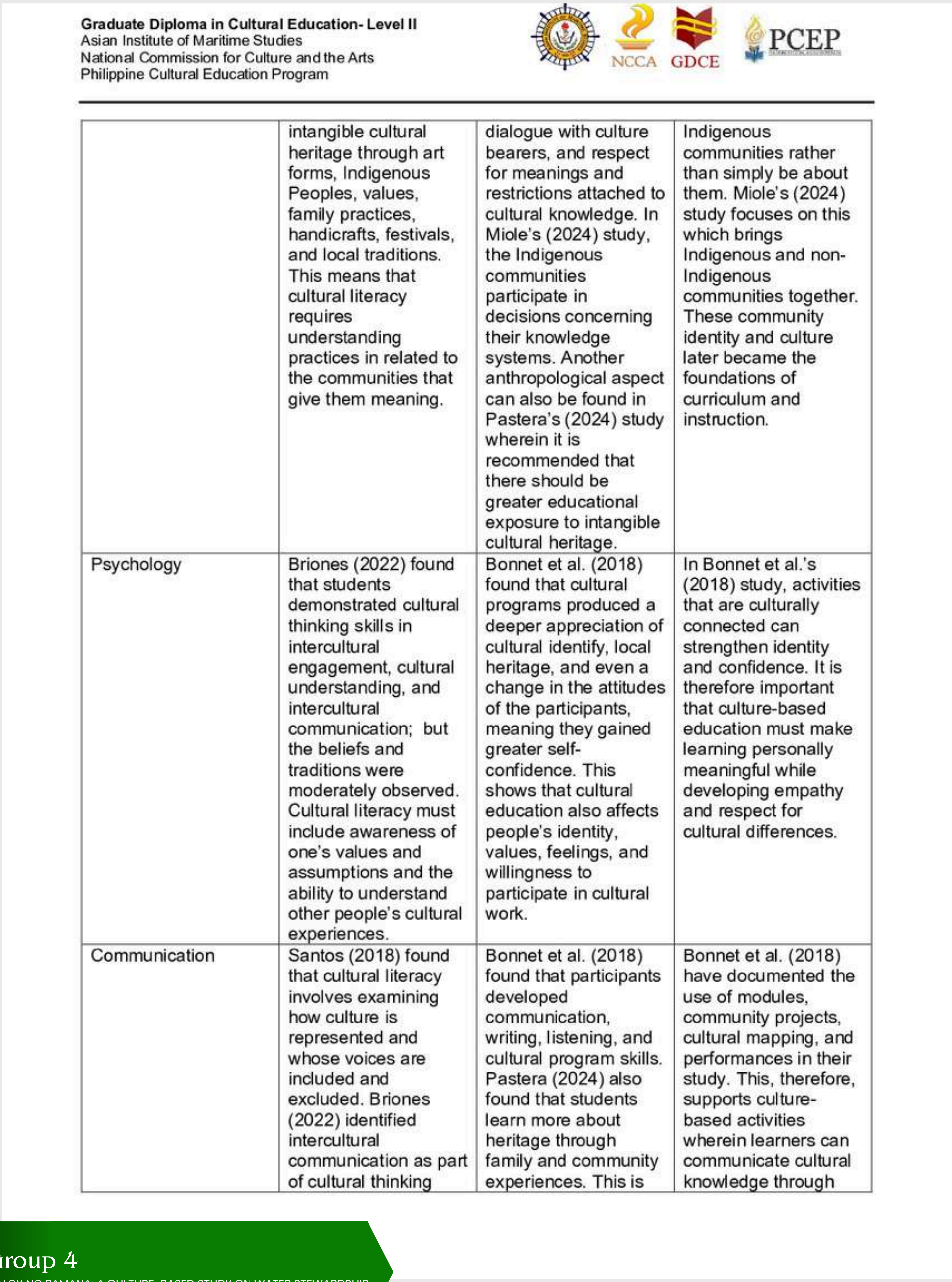


Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

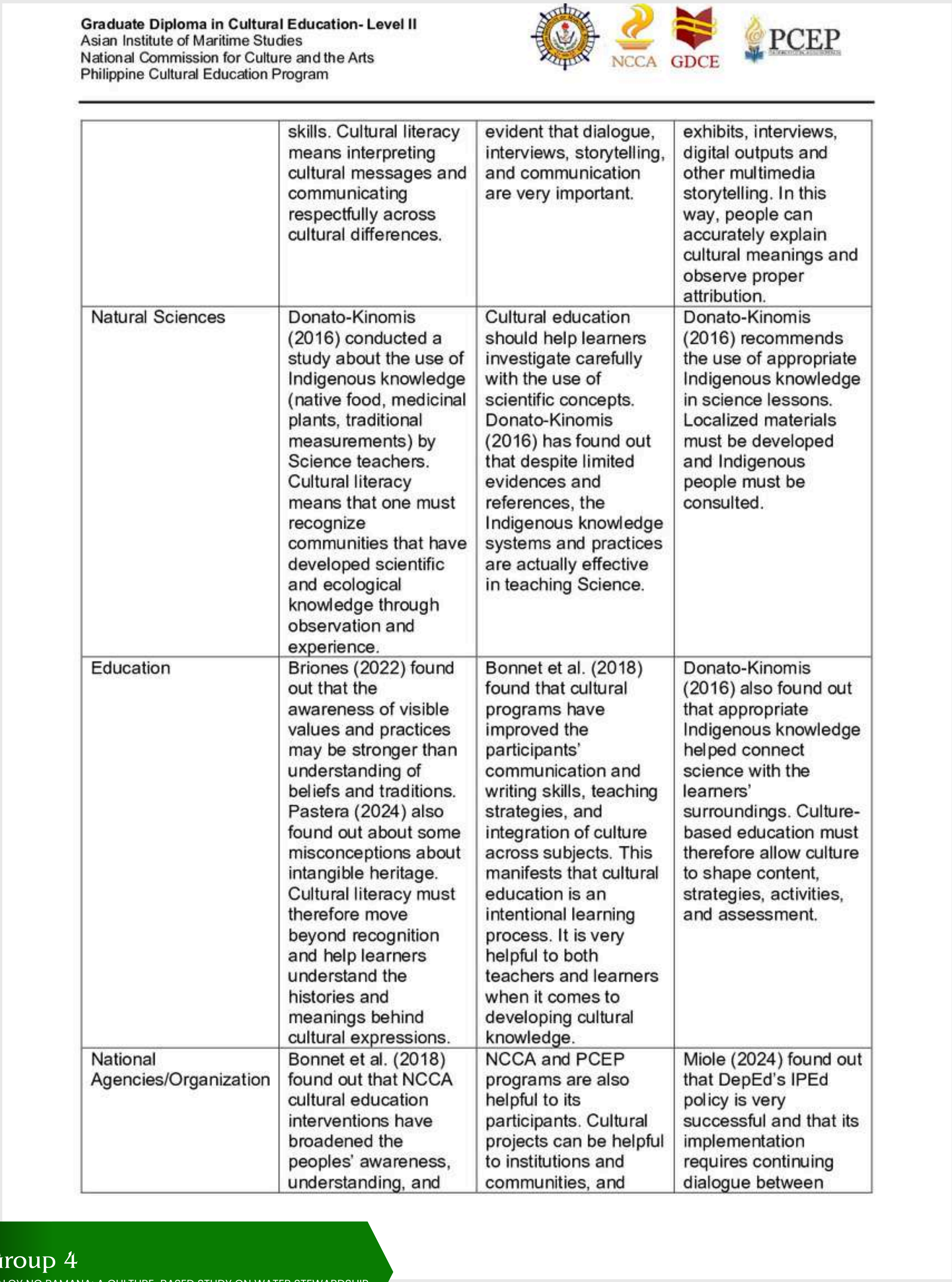
Name	Raquel C. Navotas Almira Joanna D. Garcia Cheryl O. Castro Remus J. Villanueva
Course	Issues in Cultural Education (CULED 204)
Professor	Randy T. Nobleza, Ph.D.

	Cultural Literacy	**Cultural Education**	**Culture-Based Education**
Philosophy	Santos (2018) used Freire's critical pedagogy to explain that cultural literacy should not be limited to knowing cultural facts. Learners must examine how culture is created, valued, and affected by colonialism and market forces. This means that cultural literacy asks what cultural knowledge is valuable and who determines its value.	Santos (2018) presents cultural education as a way of developing critical consciousness. It should help learners question cultural assumptions and form reasoned views about justice, identity, and nation building.	Culture should not be just an additional lesson content; it must be a standpoint from which learners examine knowledge, values, identity, and social responsibility. According to Santos (2018), culture-based education should use learners' cultural realities while allowing them to question unequal cultural representations.
Sociology	Briones (2022) found a relationship between cultural-diversity awareness and cultural-thinking skills among 336 senior high school students. Gender and residence were related to cultural understanding, while socioeconomic status was related to intercultural engagement. Cultural literacy is therefore shaped by learners' social backgrounds and group experiences.	Cultural education can help learners study how institutions and social groups influence cultural knowledge and participation. This is evident in Santos' (2018) study wherein participants help examine colonialism, inequality, and the exclusion of some groups from cultural representation.	Bonnet et al. (2018) found out that cultural education beneficiaries initiated cultural programs in their schools and communities. It shows the importance of participation when it comes to culture-based education. Learners work in communities and apply cultural knowledge via various activities that could strengthen the local identity of that community.
Anthropology	Pastera (2024) found that Filipino college students encountered	Cultural education must include careful documentation,	Culture-based education should be developed with

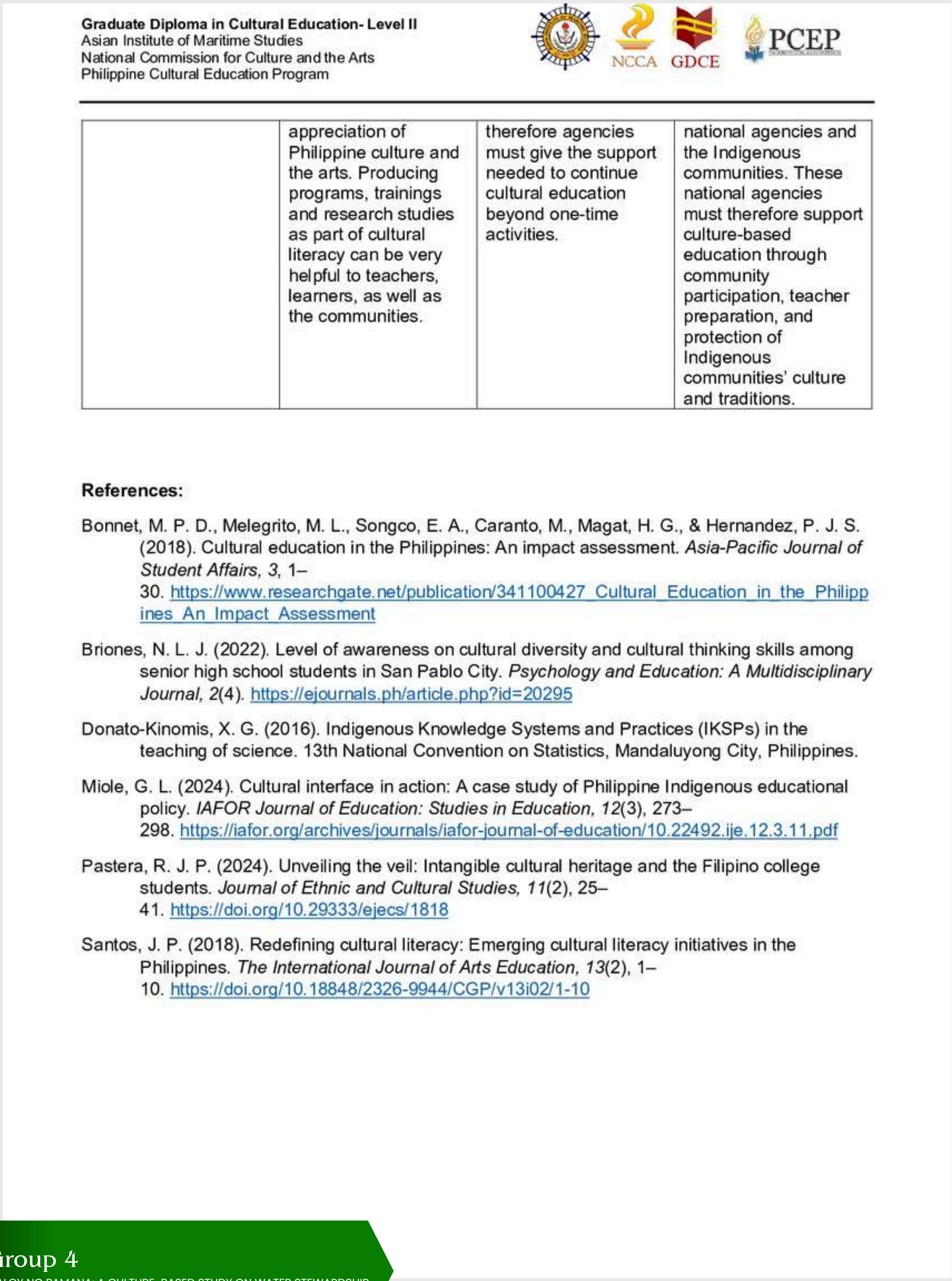
Group 4
DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE



	intangible cultural heritage through art forms, Indigenous Peoples, values, family practices, handicrafts, festivals, and local traditions. This means that cultural literacy requires understanding practices in related to the communities that give them meaning.	dialogue with culture bearers, and respect for meanings and restrictions attached to cultural knowledge. In Miole's (2024) study, the Indigenous communities participate in decisions concerning their knowledge systems. Another anthropological aspect can also be found in Pastera's (2024) study wherein it is recommended that there should be greater educational exposure to intangible cultural heritage.	Indigenous communities rather than simply be about them. Miole's (2024) study focuses on this which brings Indigenous and non-Indigenous communities together. These community identity and culture later became the foundations of curriculum and instruction.
Psychology	Briones (2022) found that students demonstrated cultural thinking skills in intercultural engagement, cultural understanding, and intercultural communication; but the beliefs and traditions were moderately observed. Cultural literacy must include awareness of one's values and assumptions and the ability to understand other people's cultural experiences.	Bonnet et al. (2018) found that cultural programs produced a deeper appreciation of cultural identify, local heritage, and even a change in the attitudes of the participants, meaning they gained greater self-confidence. This shows that cultural education also affects people's identity, values, feelings, and willingness to participate in cultural work.	In Bonnet et al.'s (2018) study, activities that are culturally connected can strengthen identity and confidence. It is therefore important that culture-based education must make learning personally meaningful while developing empathy and respect for cultural differences.
Communication	Santos (2018) found that cultural literacy involves examining how culture is represented and whose voices are included and excluded. Briones (2022) identified intercultural communication as part of cultural thinking	Bonnet et al. (2018) found that participants developed communication, writing, listening, and cultural program skills. Pastera (2024) also found that students learn more about heritage through family and community experiences. This is	Bonnet et al. (2018) have documented the use of modules, community projects, cultural mapping, and performances in their study. This, therefore, supports culture-based activities wherein learners can communicate cultural knowledge through



	skills. Cultural literacy means interpreting cultural messages and communicating respectfully across cultural differences.	evident that dialogue, interviews, storytelling, and communication are very important.	exhibits, interviews, digital outputs and other multimedia storytelling. In this way, people can accurately explain cultural meanings and observe proper attribution.
Natural Sciences	Donato-Kinomis (2016) conducted a study about the use of Indigenous knowledge (native food, medicinal plants, traditional measurements) by Science teachers. Cultural literacy means that one must recognize communities that have developed scientific and ecological knowledge through observation and experience.	Cultural education should help learners investigate carefully with the use of scientific concepts. Donato-Kinomis (2016) has found out that despite limited evidences and references, the Indigenous knowledge systems and practices are actually effective in teaching Science.	Donato-Kinomis (2016) recommends the use of appropriate Indigenous knowledge in science lessons. Localized materials must be developed and Indigenous people must be consulted.
Education	Briones (2022) found out that the awareness of visible values and practices may be stronger than understanding of beliefs and traditions. Pastera (2024) also found out about some misconceptions about intangible heritage. Cultural literacy must therefore move beyond recognition and help learners understand the histories and meanings behind cultural expressions.	Bonnet et al. (2018) found that cultural programs have improved the participants' communication and writing skills, teaching strategies, and integration of culture across subjects. This manifests that cultural education is an intentional learning process. It is very helpful to both teachers and learners when it comes to developing cultural knowledge.	Donato-Kinomis (2016) also found out that appropriate Indigenous knowledge helped connect science with the learners' surroundings. Culture-based education must therefore allow culture to shape content, strategies, activities, and assessment.
National Agencies/Organization	Bonnet et al. (2018) found out that NCCA cultural education interventions have broadened the peoples' awareness, understanding, and	NCCA and PCEP programs are also helpful to its participants. Cultural projects can be helpful to institutions and communities, and	Miole (2024) found out that DepEd's IPEd policy is very successful and that its implementation requires continuing dialogue between



	appreciation of Philippine culture and the arts. Producing programs, trainings and research studies as part of cultural literacy can be very helpful to teachers, learners, as well as the communities.	therefore agencies must give the support needed to continue cultural education beyond one-time activities.	national agencies and the Indigenous communities. These national agencies must therefore support culture-based education through community participation, teacher preparation, and protection of Indigenous communities' culture and traditions.

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Bonnet, M. P. D., Melegrito, M. L., Songco, E. A., Caranto, M., Magat, H. G., & Hernandez, P. J. S. (2018). Cultural education in the Philippines: An impact assessment. *Asia-Pacific Journal of Student Affairs, 3*, 1–30. https://www.researchgate.net/publication/341100427_Cultural_Education_in_the_Philippines_An_Impact_Assessment

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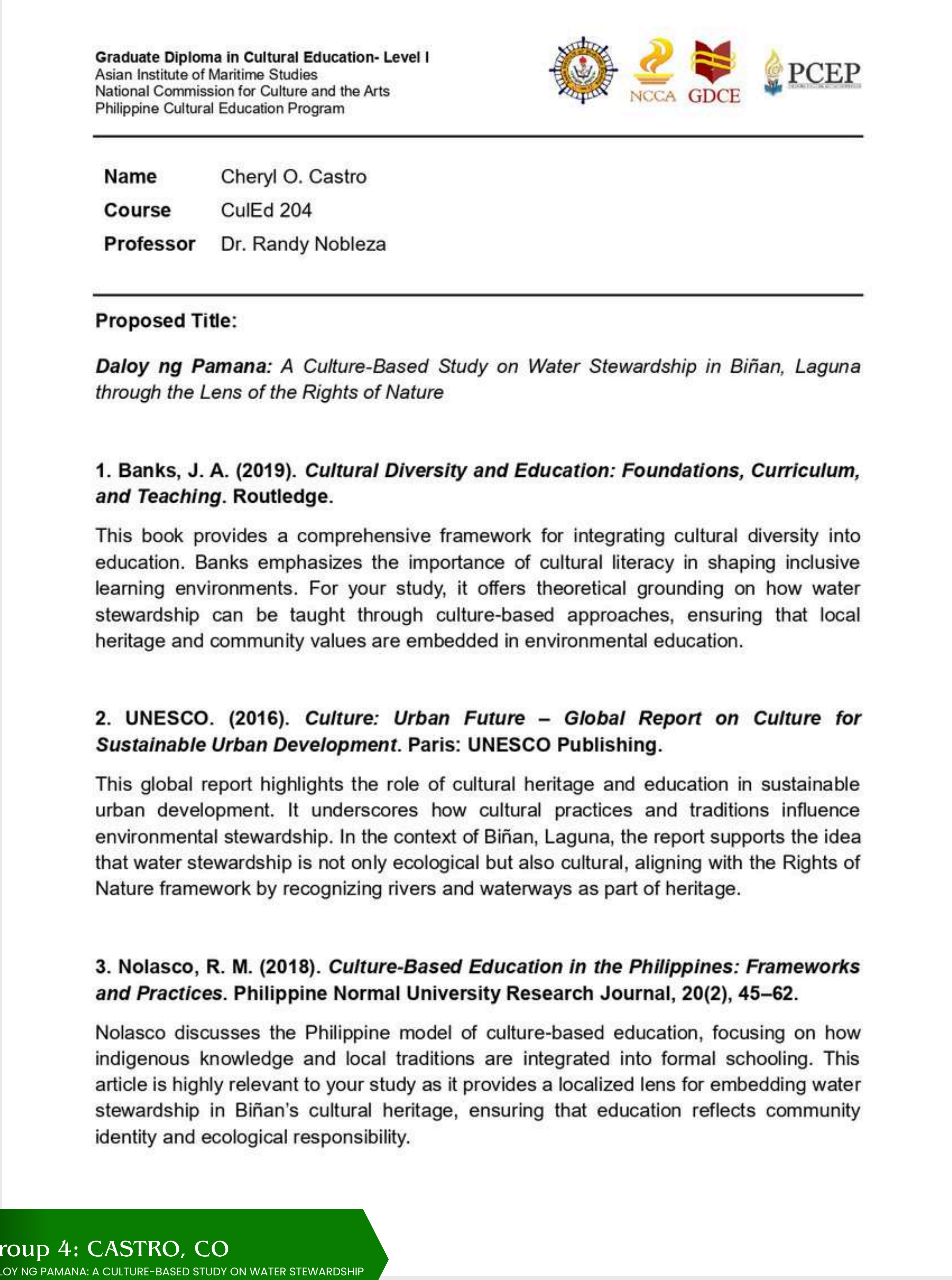
Santos, J. P. (2018). Redefining cultural literacy: Emerging cultural literacy initiatives in the Philippines. *The International Journal of Arts Education, 13*(2), 1–10. https://doi.org/10.18848/2326-9944/CGP/v13i02/1-10

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Cheryl O. Castro
Course	CulEd 204
Professor	Dr. Randy Nobleza

Proposed Title:

Daloy ng Pamana: *A Culture-Based Study on Water Stewardship in Biñan, Laguna through the Lens of the Rights of Nature*

1. Banks, J. A. (2019). *Cultural Diversity and Education: Foundations, Curriculum, and Teaching*. Routledge.

This book provides a comprehensive framework for integrating cultural diversity into education. Banks emphasizes the importance of cultural literacy in shaping inclusive learning environments. For your study, it offers theoretical grounding on how water stewardship can be taught through culture-based approaches, ensuring that local heritage and community values are embedded in environmental education.

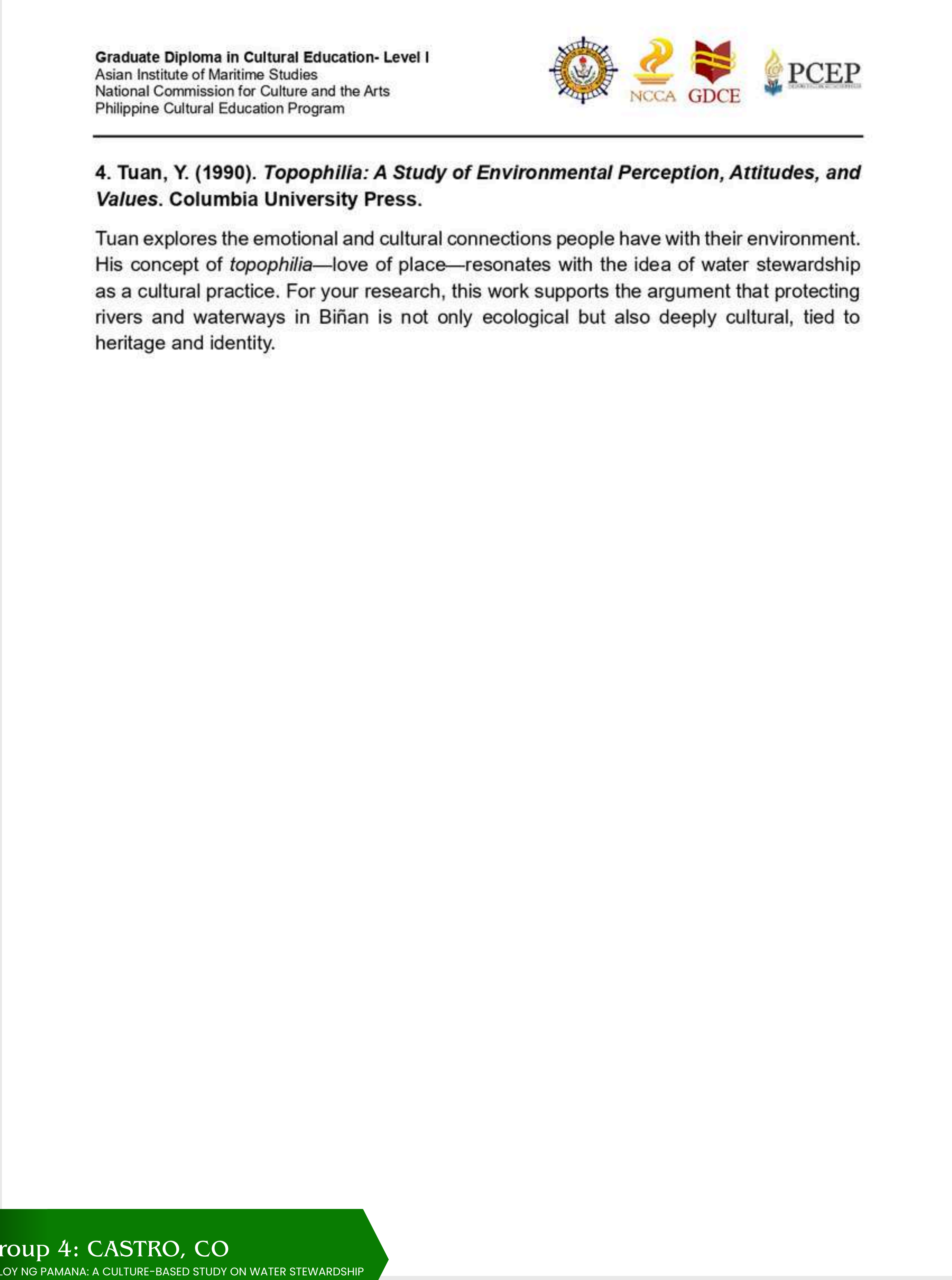
2. UNESCO. (2016). *Culture: Urban Future – Global Report on Culture for Sustainable Urban Development*. Paris: UNESCO Publishing.

This global report highlights the role of cultural heritage and education in sustainable urban development. It underscores how cultural practices and traditions influence environmental stewardship. In the context of Biñan, Laguna, the report supports the idea that water stewardship is not only ecological but also cultural, aligning with the Rights of Nature framework by recognizing rivers and waterways as part of heritage.

3. Nolasco, R. M. (2018). *Culture-Based Education in the Philippines: Frameworks and Practices*. Philippine Normal University Research Journal, 20(2), 45–62.

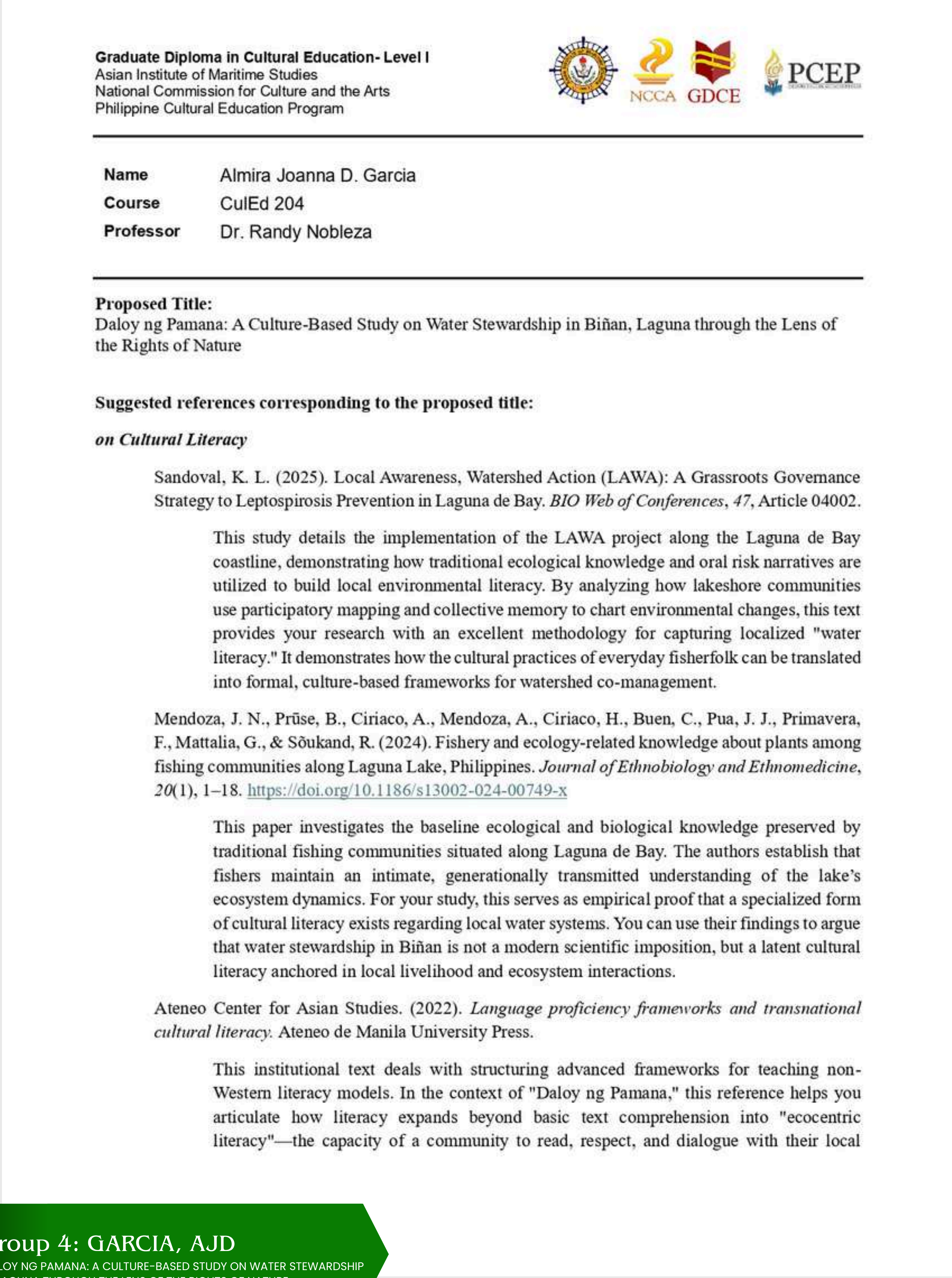
Nolasco discusses the Philippine model of culture-based education, focusing on how indigenous knowledge and local traditions are integrated into formal schooling. This article is highly relevant to your study as it provides a localized lens for embedding water stewardship in Biñan's cultural heritage, ensuring that education reflects community identity and ecological responsibility.

Group 4: CASTRO, CO
DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE



4. Tuan, Y. (1990). ***Topophilia: A Study of Environmental Perception, Attitudes, and Values*****. Columbia University Press.**

Tuan explores the emotional and cultural connections people have with their environment. His concept of *topophilia*—love of place—resonates with the idea of water stewardship as a cultural practice. For your research, this work supports the argument that protecting rivers and waterways in Biñan is not only ecological but also deeply cultural, tied to heritage and identity.



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

Name	Almira Joanna D. Garcia
Course	CulEd 204
Professor	Dr. Randy Nobleza

Proposed Title:
Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Biñan, Laguna through the Lens of the Rights of Nature

Suggested references corresponding to the proposed title:

on Cultural Literacy

Sandoval, K. L. (2025). Local Awareness, Watershed Action (LAWA): A Grassroots Governance Strategy to Leptospirosis Prevention in Laguna de Bay. *BIO Web of Conferences*, *47*, Article 04002.

This study details the implementation of the LAWA project along the Laguna de Bay coastline, demonstrating how traditional ecological knowledge and oral risk narratives are utilized to build local environmental literacy. By analyzing how lakeshore communities use participatory mapping and collective memory to chart environmental changes, this text provides your research with an excellent methodology for capturing localized "water literacy." It demonstrates how the cultural practices of everyday fisherfolk can be translated into formal, culture-based frameworks for watershed co-management.

Mendoza, J. N., Prūse, B., Ciriaco, A., Mendoza, A., Ciriaco, H., Buen, C., Pua, J. J., Primavera, F., Mattalia, G., & Sõukand, R. (2024). Fishery and ecology-related knowledge about plants among fishing communities along Laguna Lake, Philippines. *Journal of Ethnobiology and Ethnomedicine*, *20*(1), 1–18. https://doi.org/10.1186/s13002-024-00749-x

This paper investigates the baseline ecological and biological knowledge preserved by traditional fishing communities situated along Laguna de Bay. The authors establish that fishers maintain an intimate, generationally transmitted understanding of the lake's ecosystem dynamics. For your study, this serves as empirical proof that a specialized form of cultural literacy exists regarding local water systems. You can use their findings to argue that water stewardship in Biñan is not a modern scientific imposition, but a latent cultural literacy anchored in local livelihood and ecosystem interactions.

Ateneo Center for Asian Studies. (2022). *Language proficiency frameworks and transnational cultural literacy*. Ateneo de Manila University Press.

This institutional text deals with structuring advanced frameworks for teaching non-Western literacy models. In the context of "Daloy ng Pamana," this reference helps you articulate how literacy expands beyond basic text comprehension into "ecocentric literacy"—the capacity of a community to read, respect, and dialogue with their local

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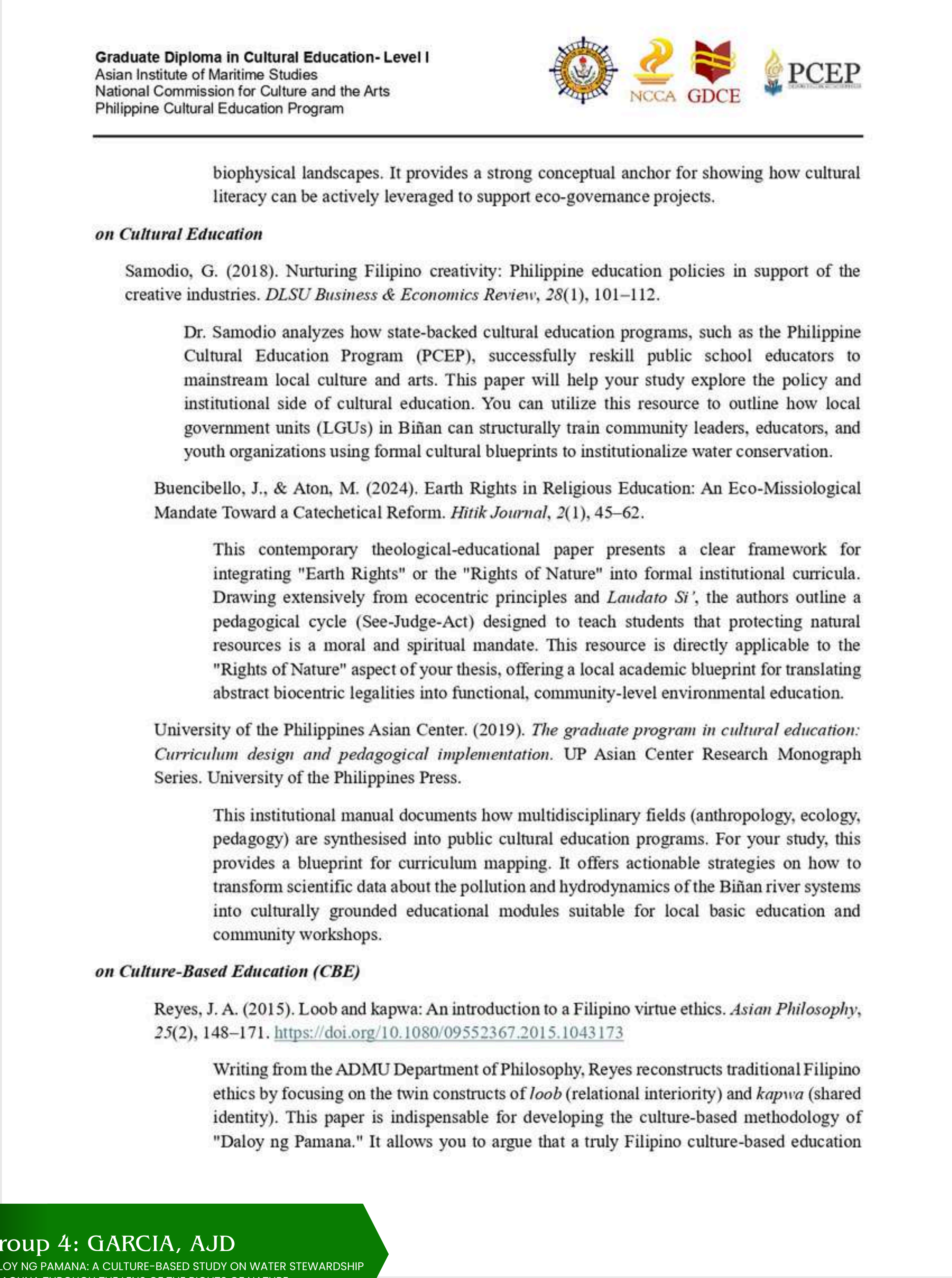

biophysical landscapes. It provides a strong conceptual anchor for showing how cultural literacy can be actively leveraged to support eco-governance projects.

on Cultural Education

Samodio, G. (2018). Nurturing Filipino creativity: Philippine education policies in support of the creative industries. *DLSU Business & Economics Review*, *28*(1), 101–112.

Dr. Samodio analyzes how state-backed cultural education programs, such as the Philippine Cultural Education Program (PCEP), successfully reskill public school educators to mainstream local culture and arts. This paper will help your study explore the policy and institutional side of cultural education. You can utilize this resource to outline how local government units (LGUs) in Biñan can structurally train community leaders, educators, and youth organizations using formal cultural blueprints to institutionalize water conservation.

Buencibello, J., & Aton, M. (2024). Earth Rights in Religious Education: An Eco-Missiological Mandate Toward a Catechetical Reform. *Hitik Journal*, *2*(1), 45–62.

This contemporary theological-educational paper presents a clear framework for integrating "Earth Rights" or the "Rights of Nature" into formal institutional curricula. Drawing extensively from ecocentric principles and *Laudato Si'*, the authors outline a pedagogical cycle (See-Judge-Act) designed to teach students that protecting natural resources is a moral and spiritual mandate. This resource is directly applicable to the "Rights of Nature" aspect of your thesis, offering a local academic blueprint for translating abstract biocentric legalities into functional, community-level environmental education.

University of the Philippines Asian Center. (2019). *The graduate program in cultural education: Curriculum design and pedagogical implementation*. UP Asian Center Research Monograph Series. University of the Philippines Press.

This institutional manual documents how multidisciplinary fields (anthropology, ecology, pedagogy) are synthesised into public cultural education programs. For your study, this provides a blueprint for curriculum mapping. It offers actionable strategies on how to transform scientific data about the pollution and hydrodynamics of the Biñan river systems into culturally grounded educational modules suitable for local basic education and community workshops.

on Culture-Based Education (CBE)

Reyes, J. A. (2015). Loob and kapwa: An introduction to a Filipino virtue ethics. *Asian Philosophy*, *25*(2), 148–171. https://doi.org/10.1080/09552367.2015.1043173

Writing from the ADMU Department of Philosophy, Reyes reconstructs traditional Filipino ethics by focusing on the twin constructs of *loob* (relational interiority) and *kapwa* (shared identity). This paper is indispensable for developing the culture-based methodology of "Daloy ng Pamana." It allows you to argue that a truly Filipino culture-based education

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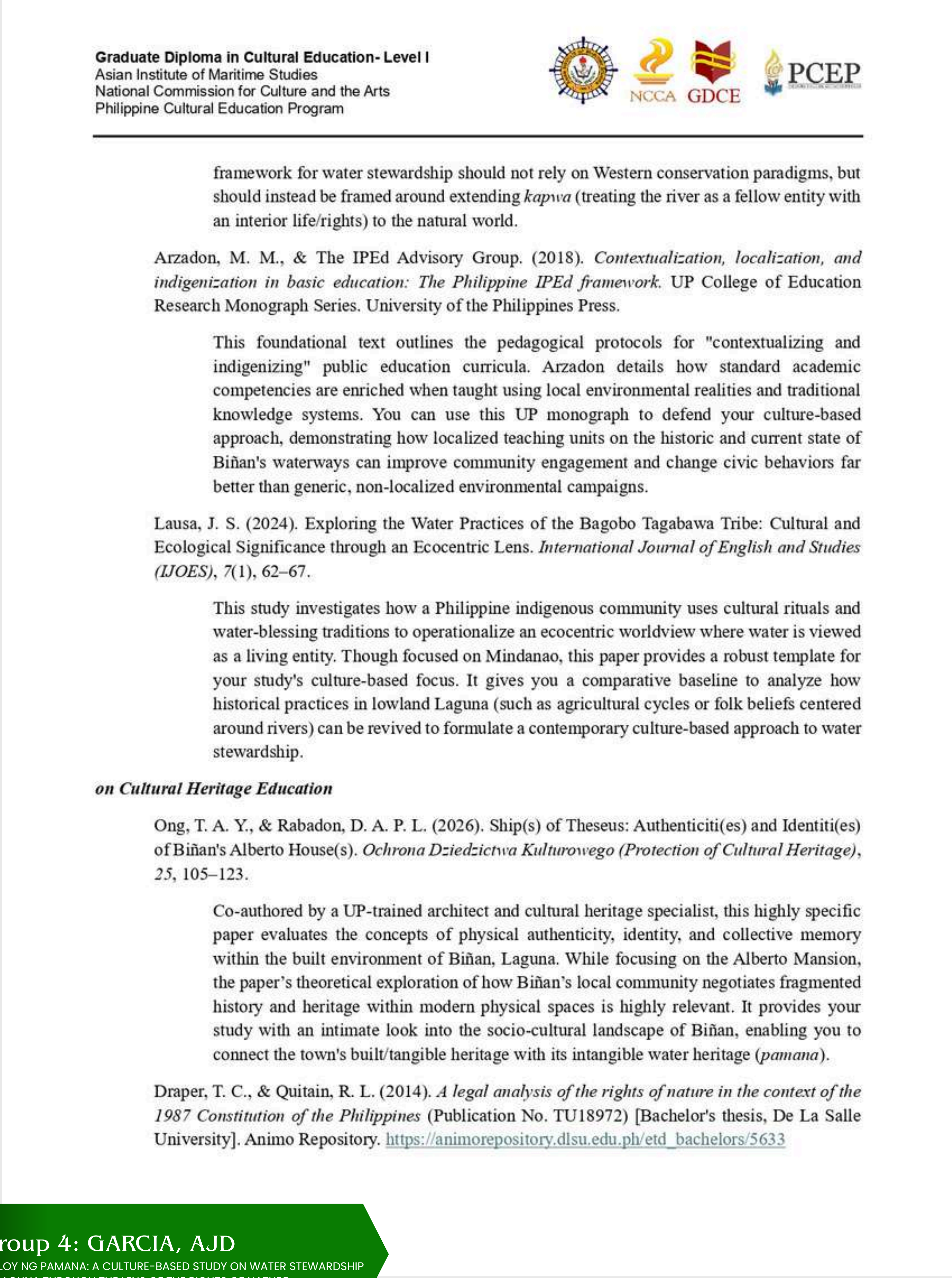

framework for water stewardship should not rely on Western conservation paradigms, but should instead be framed around extending *kapwa* (treating the river as a fellow entity with an interior life/rights) to the natural world.

Arzadon, M. M., & The IPEd Advisory Group. (2018). *Contextualization, localization, and indigenization in basic education: The Philippine IPEd framework.* UP College of Education Research Monograph Series. University of the Philippines Press.

This foundational text outlines the pedagogical protocols for "contextualizing and indigenizing" public education curricula. Arzadon details how standard academic competencies are enriched when taught using local environmental realities and traditional knowledge systems. You can use this UP monograph to defend your culture-based approach, demonstrating how localized teaching units on the historic and current state of Biñan's waterways can improve community engagement and change civic behaviors far better than generic, non-localized environmental campaigns.

Lausa, J. S. (2024). Exploring the Water Practices of the Bagobo Tagabawa Tribe: Cultural and Ecological Significance through an Ecocentric Lens. *International Journal of English and Studies (IJOES), 7*(1), 62–67.

This study investigates how a Philippine indigenous community uses cultural rituals and water-blessing traditions to operationalize an ecocentric worldview where water is viewed as a living entity. Though focused on Mindanao, this paper provides a robust template for your study's culture-based focus. It gives you a comparative baseline to analyze how historical practices in lowland Laguna (such as agricultural cycles or folk beliefs centered around rivers) can be revived to formulate a contemporary culture-based approach to water stewardship.

on Cultural Heritage Education

Ong, T. A. Y., & Rabadon, D. A. P. L. (2026). Ship(s) of Theseus: Authenticiti(es) and Identiti(es) of Biñan's Alberto House(s). *Ochrona Dziedzictwa Kulturowego (Protection of Cultural Heritage), 25*, 105–123.

Co-authored by a UP-trained architect and cultural heritage specialist, this highly specific paper evaluates the concepts of physical authenticity, identity, and collective memory within the built environment of Biñan, Laguna. While focusing on the Alberto Mansion, the paper's theoretical exploration of how Biñan's local community negotiates fragmented history and heritage within modern physical spaces is highly relevant. It provides your study with an intimate look into the socio-cultural landscape of Biñan, enabling you to connect the town's built/tangible heritage with its intangible water heritage (*pamana*).

Draper, T. C., & Quitain, R. L. (2014). *A legal analysis of the rights of nature in the context of the 1987 Constitution of the Philippines* (Publication No. TU18972) [Bachelor's thesis, De La Salle University]. Animo Repository. https://animorepository.dlsu.edu.ph/etd_bachelors/5633

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DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

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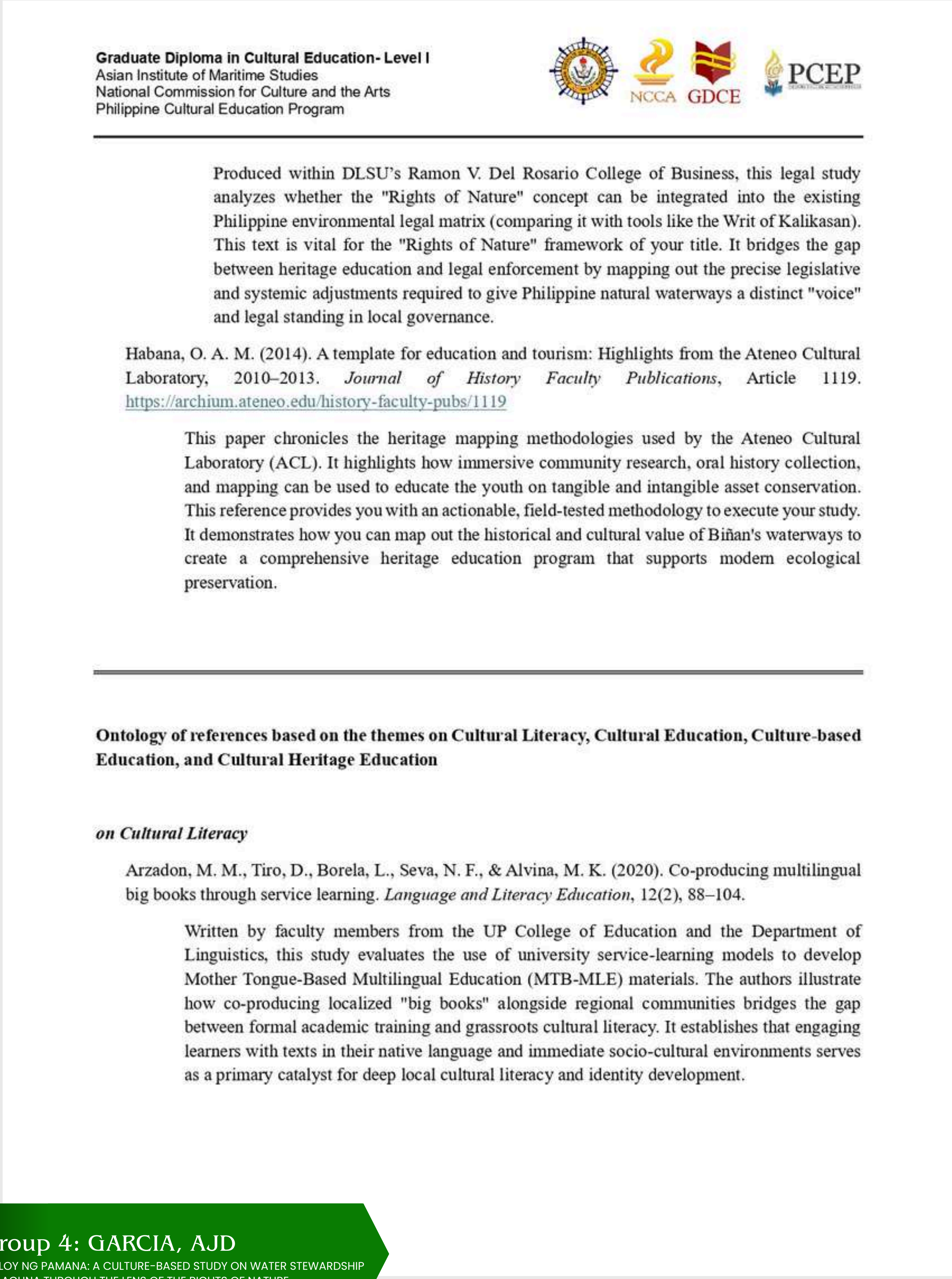

Produced within DLSU's Ramon V. Del Rosario College of Business, this legal study analyzes whether the "Rights of Nature" concept can be integrated into the existing Philippine environmental legal matrix (comparing it with tools like the Writ of Kalikasan). This text is vital for the "Rights of Nature" framework of your title. It bridges the gap between heritage education and legal enforcement by mapping out the precise legislative and systemic adjustments required to give Philippine natural waterways a distinct "voice" and legal standing in local governance.

Habana, O. A. M. (2014). A template for education and tourism: Highlights from the Ateneo Cultural Laboratory, 2010–2013. *Journal of History Faculty Publications*, Article 1119. https://archium.ateneo.edu/history-faculty-pubs/1119

This paper chronicles the heritage mapping methodologies used by the Ateneo Cultural Laboratory (ACL). It highlights how immersive community research, oral history collection, and mapping can be used to educate the youth on tangible and intangible asset conservation. This reference provides you with an actionable, field-tested methodology to execute your study. It demonstrates how you can map out the historical and cultural value of Biñan's waterways to create a comprehensive heritage education program that supports modern ecological preservation.

Ontology of references based on the themes on Cultural Literacy, Cultural Education, Culture-based Education, and Cultural Heritage Education

on Cultural Literacy

Arzadon, M. M., Tiro, D., Borela, L., Seva, N. F., & Alvina, M. K. (2020). Co-producing multilingual big books through service learning. *Language and Literacy Education*, 12(2), 88–104.

Written by faculty members from the UP College of Education and the Department of Linguistics, this study evaluates the use of university service-learning models to develop Mother Tongue-Based Multilingual Education (MTB-MLE) materials. The authors illustrate how co-producing localized "big books" alongside regional communities bridges the gap between formal academic training and grassroots cultural literacy. It establishes that engaging learners with texts in their native language and immediate socio-cultural environments serves as a primary catalyst for deep local cultural literacy and identity development.

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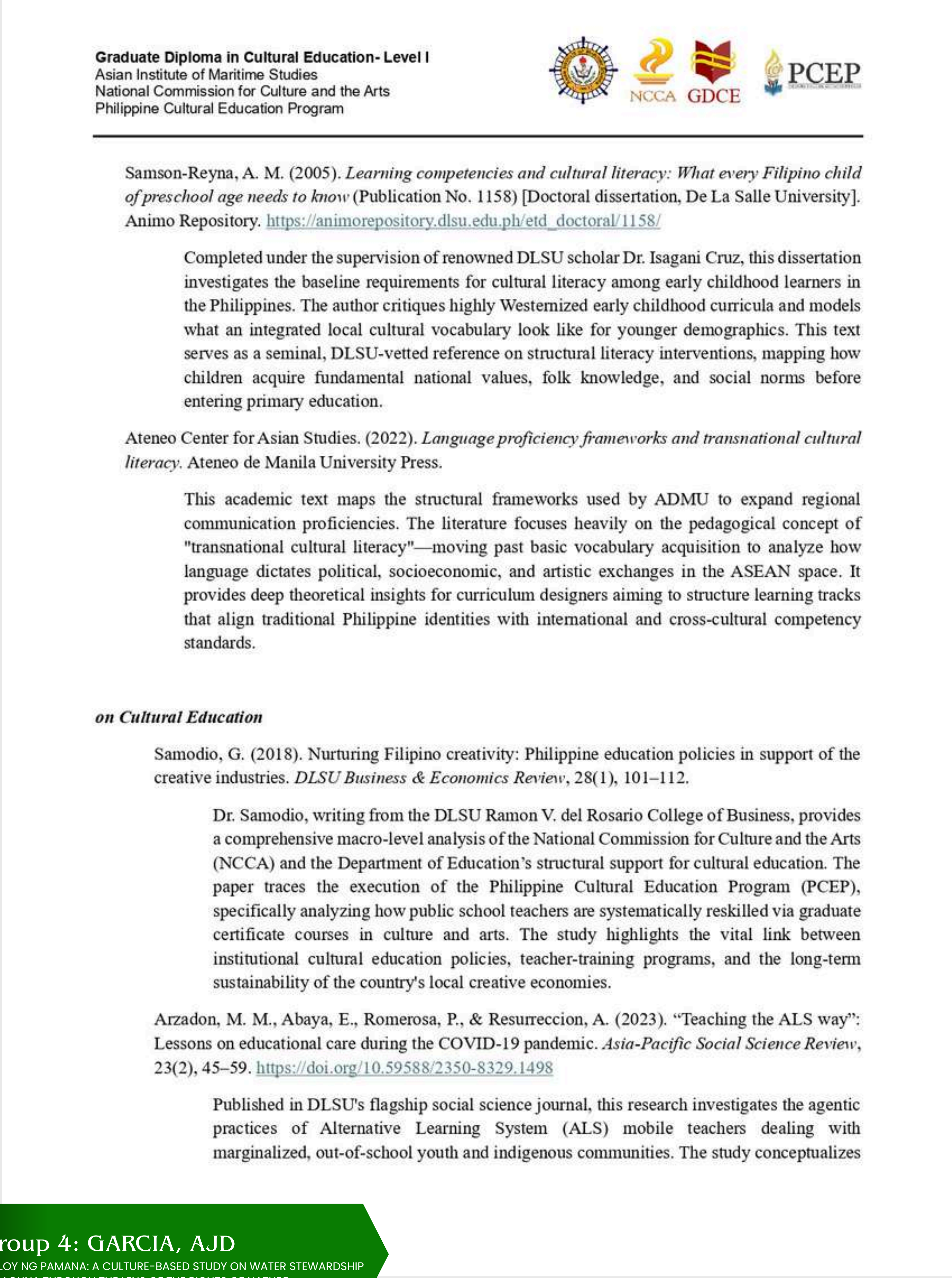


Samson-Reyna, A. M. (2005). *Learning competencies and cultural literacy: What every Filipino child of preschool age needs to know* (Publication No. 1158) [Doctoral dissertation, De La Salle University]. Animo Repository. https://animorepository.dlsu.edu.ph/etd_doctoral/1158/

Completed under the supervision of renowned DLSU scholar Dr. Isagani Cruz, this dissertation investigates the baseline requirements for cultural literacy among early childhood learners in the Philippines. The author critiques highly Westernized early childhood curricula and models what an integrated local cultural vocabulary look like for younger demographics. This text serves as a seminal, DLSU-vetted reference on structural literacy interventions, mapping how children acquire fundamental national values, folk knowledge, and social norms before entering primary education.

Ateneo Center for Asian Studies. (2022). *Language proficiency frameworks and transnational cultural literacy*. Ateneo de Manila University Press.

This academic text maps the structural frameworks used by ADMU to expand regional communication proficiencies. The literature focuses heavily on the pedagogical concept of "transnational cultural literacy"—moving past basic vocabulary acquisition to analyze how language dictates political, socioeconomic, and artistic exchanges in the ASEAN space. It provides deep theoretical insights for curriculum designers aiming to structure learning tracks that align traditional Philippine identities with international and cross-cultural competency standards.

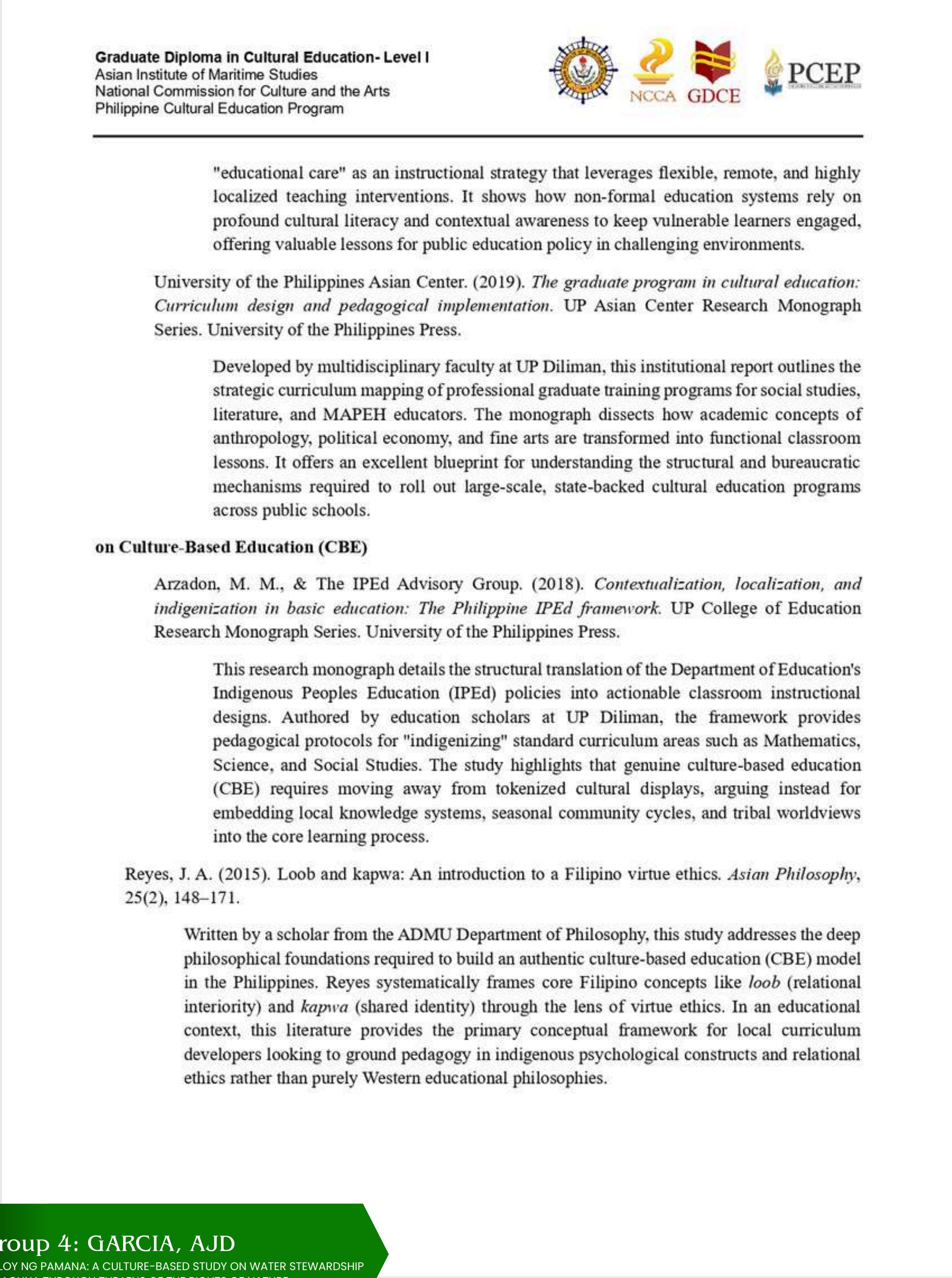
on Cultural Education

Samodio, G. (2018). Nurturing Filipino creativity: Philippine education policies in support of the creative industries. *DLSU Business & Economics Review*, 28(1), 101–112.

Dr. Samodio, writing from the DLSU Ramon V. del Rosario College of Business, provides a comprehensive macro-level analysis of the National Commission for Culture and the Arts (NCCA) and the Department of Education's structural support for cultural education. The paper traces the execution of the Philippine Cultural Education Program (PCEP), specifically analyzing how public school teachers are systematically reskilled via graduate certificate courses in culture and arts. The study highlights the vital link between institutional cultural education policies, teacher-training programs, and the long-term sustainability of the country's local creative economies.

Arzadon, M. M., Abaya, E., Romerosa, P., & Resurreccion, A. (2023). "Teaching the ALS way": Lessons on educational care during the COVID-19 pandemic. *Asia-Pacific Social Science Review*, 23(2), 45–59. https://doi.org/10.59588/2350-8329.1498

Published in DLSU's flagship social science journal, this research investigates the agentic practices of Alternative Learning System (ALS) mobile teachers dealing with marginalized, out-of-school youth and indigenous communities. The study conceptualizes



"educational care" as an instructional strategy that leverages flexible, remote, and highly localized teaching interventions. It shows how non-formal education systems rely on profound cultural literacy and contextual awareness to keep vulnerable learners engaged, offering valuable lessons for public education policy in challenging environments.

University of the Philippines Asian Center. (2019). *The graduate program in cultural education: Curriculum design and pedagogical implementation.* UP Asian Center Research Monograph Series. University of the Philippines Press.

Developed by multidisciplinary faculty at UP Diliman, this institutional report outlines the strategic curriculum mapping of professional graduate training programs for social studies, literature, and MAPEH educators. The monograph dissects how academic concepts of anthropology, political economy, and fine arts are transformed into functional classroom lessons. It offers an excellent blueprint for understanding the structural and bureaucratic mechanisms required to roll out large-scale, state-backed cultural education programs across public schools.

on Culture-Based Education (CBE)

Arzadon, M. M., & The IPEd Advisory Group. (2018). *Contextualization, localization, and indigenization in basic education: The Philippine IPEd framework.* UP College of Education Research Monograph Series. University of the Philippines Press.

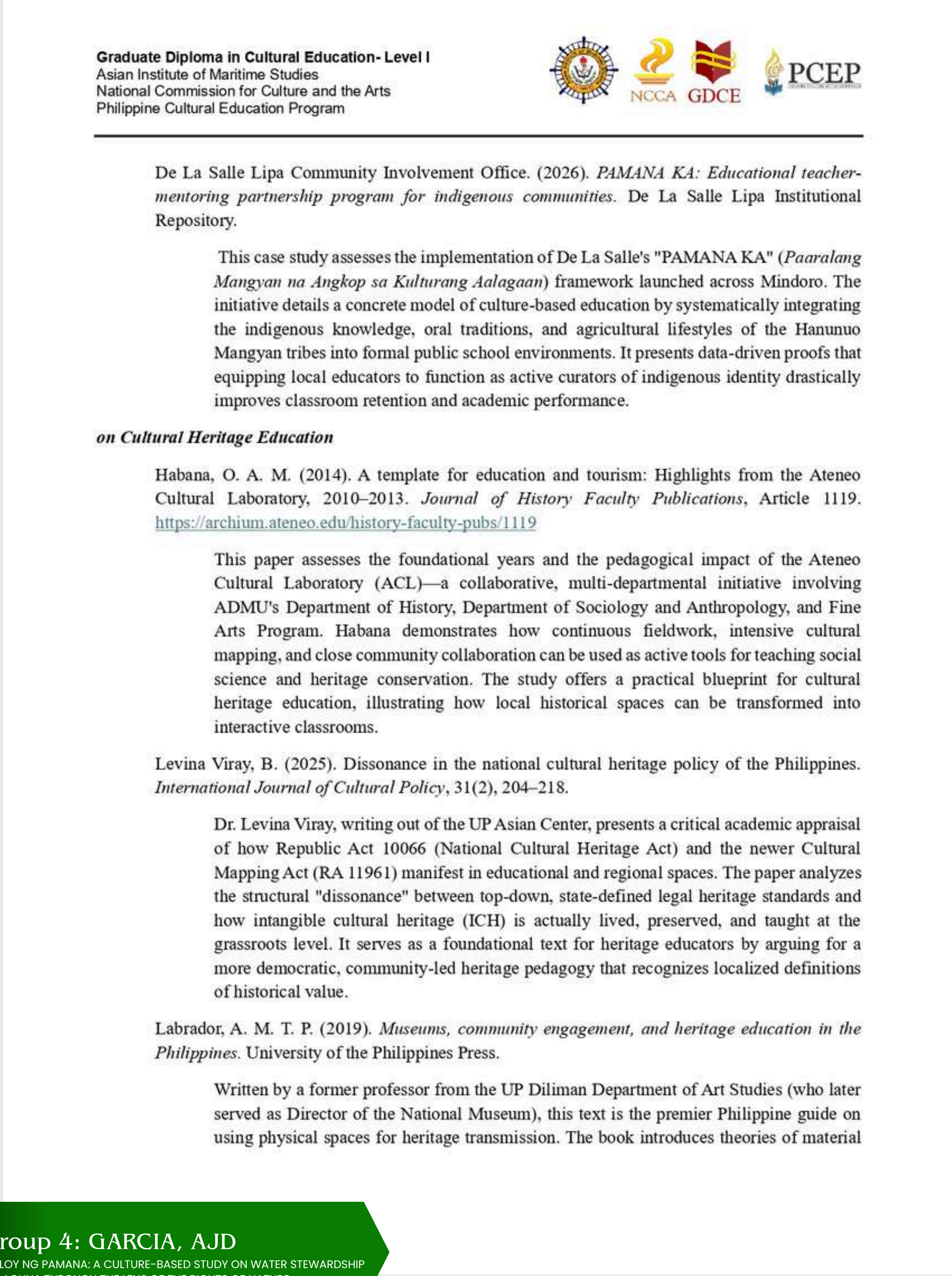
This research monograph details the structural translation of the Department of Education's Indigenous Peoples Education (IPEd) policies into actionable classroom instructional designs. Authored by education scholars at UP Diliman, the framework provides pedagogical protocols for "indigenizing" standard curriculum areas such as Mathematics, Science, and Social Studies. The study highlights that genuine culture-based education (CBE) requires moving away from tokenized cultural displays, arguing instead for embedding local knowledge systems, seasonal community cycles, and tribal worldviews into the core learning process.

Reyes, J. A. (2015). Loob and kapwa: An introduction to a Filipino virtue ethics. *Asian Philosophy,* 25(2), 148–171.

Written by a scholar from the ADMU Department of Philosophy, this study addresses the deep philosophical foundations required to build an authentic culture-based education (CBE) model in the Philippines. Reyes systematically frames core Filipino concepts like *loob* (relational interiority) and *kapwa* (shared identity) through the lens of virtue ethics. In an educational context, this literature provides the primary conceptual framework for local curriculum developers looking to ground pedagogy in indigenous psychological constructs and relational ethics rather than purely Western educational philosophies.

Group 4: GARCIA, AJD

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE



De La Salle Lipa Community Involvement Office. (2026). *PAMANA KA: Educational teacher-mentoring partnership program for indigenous communities*. De La Salle Lipa Institutional Repository.

This case study assesses the implementation of De La Salle's "PAMANA KA" (*Paaralang Mangyan na Angkop sa Kulturang Aalagaan*) framework launched across Mindoro. The initiative details a concrete model of culture-based education by systematically integrating the indigenous knowledge, oral traditions, and agricultural lifestyles of the Hanunuo Mangyan tribes into formal public school environments. It presents data-driven proofs that equipping local educators to function as active curators of indigenous identity drastically improves classroom retention and academic performance.

on Cultural Heritage Education

Habana, O. A. M. (2014). A template for education and tourism: Highlights from the Ateneo Cultural Laboratory, 2010–2013. *Journal of History Faculty Publications*, Article 1119. https://archium.ateneo.edu/history-faculty-pubs/1119

This paper assesses the foundational years and the pedagogical impact of the Ateneo Cultural Laboratory (ACL)—a collaborative, multi-departmental initiative involving ADMU's Department of History, Department of Sociology and Anthropology, and Fine Arts Program. Habana demonstrates how continuous fieldwork, intensive cultural mapping, and close community collaboration can be used as active tools for teaching social science and heritage conservation. The study offers a practical blueprint for cultural heritage education, illustrating how local historical spaces can be transformed into interactive classrooms.

Levina Viray, B. (2025). Dissonance in the national cultural heritage policy of the Philippines. *International Journal of Cultural Policy*, 31(2), 204–218.

Dr. Levina Viray, writing out of the UP Asian Center, presents a critical academic appraisal of how Republic Act 10066 (National Cultural Heritage Act) and the newer Cultural Mapping Act (RA 11961) manifest in educational and regional spaces. The paper analyzes the structural "dissonance" between top-down, state-defined legal heritage standards and how intangible cultural heritage (ICH) is actually lived, preserved, and taught at the grassroots level. It serves as a foundational text for heritage educators by arguing for a more democratic, community-led heritage pedagogy that recognizes localized definitions of historical value.

Labrador, A. M. T. P. (2019). *Museums, community engagement, and heritage education in the Philippines*. University of the Philippines Press.

Written by a former professor from the UP Diliman Department of Art Studies (who later served as Director of the National Museum), this text is the premier Philippine guide on using physical spaces for heritage transmission. The book introduces theories of material

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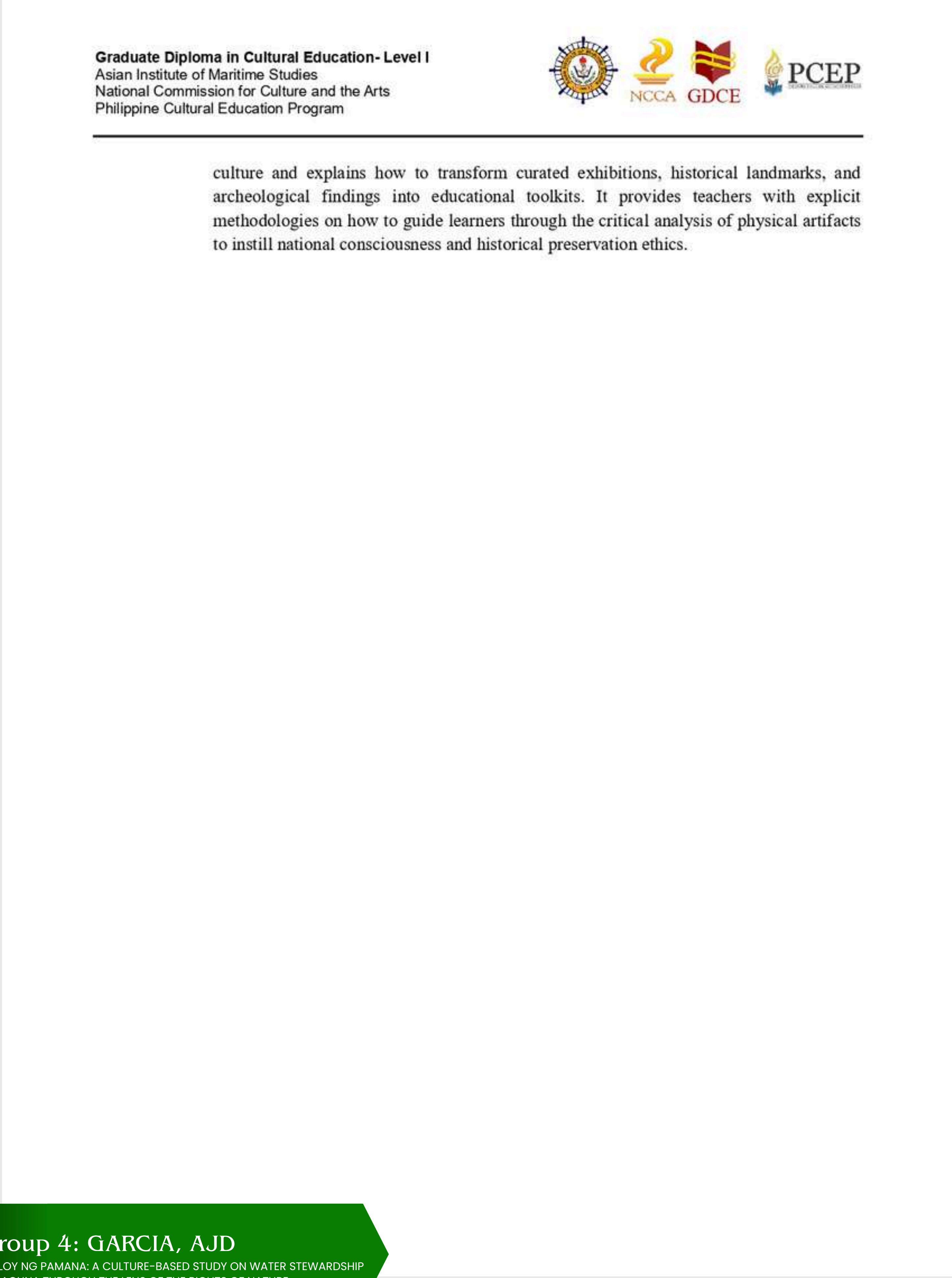

culture and explains how to transform curated exhibitions, historical landmarks, and archeological findings into educational toolkits. It provides teachers with explicit methodologies on how to guide learners through the critical analysis of physical artifacts to instill national consciousness and historical preservation ethics.

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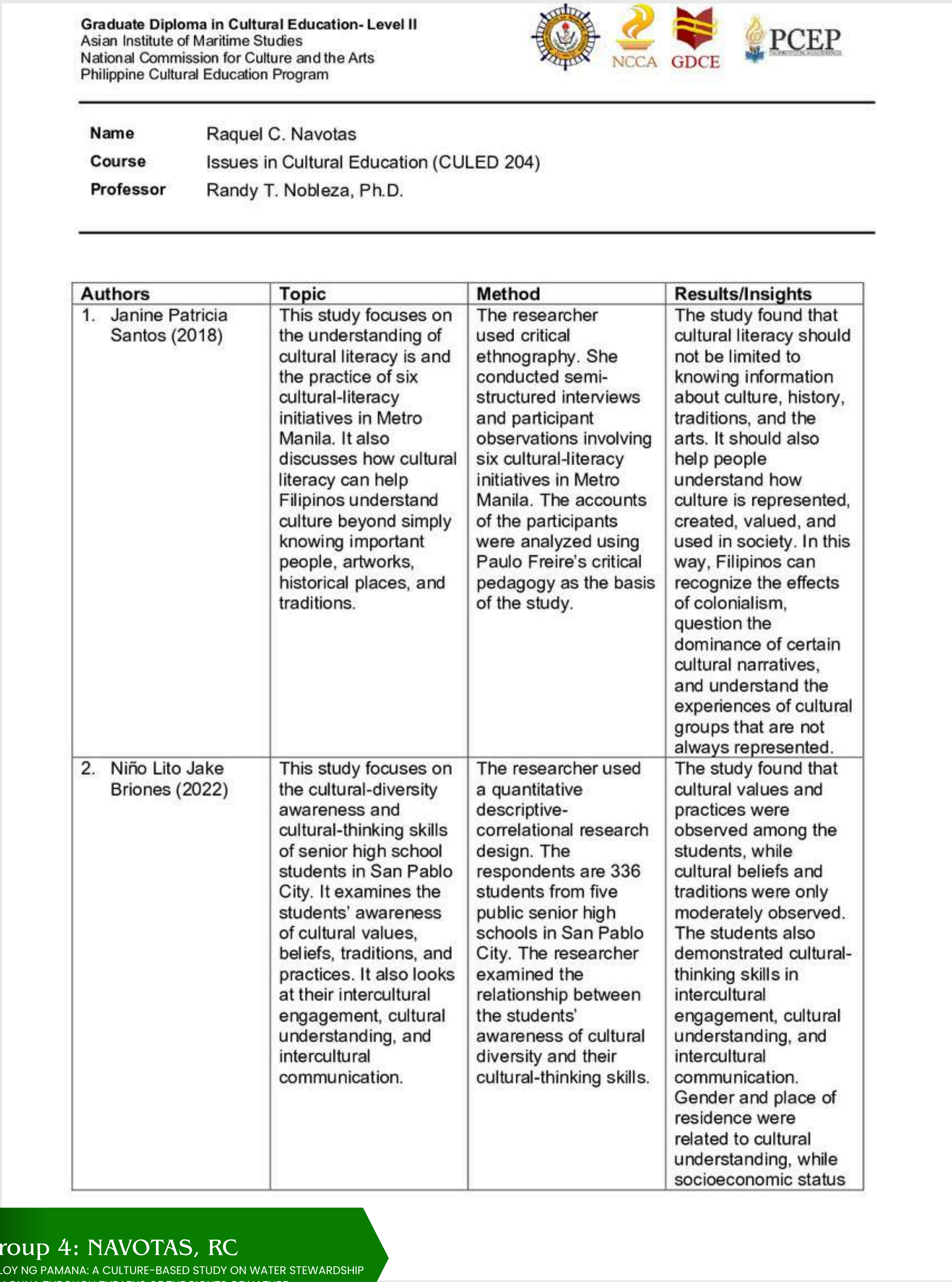

Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

Name	Raquel C. Navotas
Course	Issues in Cultural Education (CULED 204)
Professor	Randy T. Nobleza, Ph.D.

Authors	Topic	Method	Results/Insights
1. Janine Patricia Santos (2018)	This study focuses on the understanding of cultural literacy is and the practice of six cultural-literacy initiatives in Metro Manila. It also discusses how cultural literacy can help Filipinos understand culture beyond simply knowing important people, artworks, historical places, and traditions.	The researcher used critical ethnography. She conducted semi-structured interviews and participant observations involving six cultural-literacy initiatives in Metro Manila. The accounts of the participants were analyzed using Paulo Freire's critical pedagogy as the basis of the study.	The study found that cultural literacy should not be limited to knowing information about culture, history, traditions, and the arts. It should also help people understand how culture is represented, created, valued, and used in society. In this way, Filipinos can recognize the effects of colonialism, question the dominance of certain cultural narratives, and understand the experiences of cultural groups that are not always represented.
2. Niño Lito Jake Briones (2022)	This study focuses on the cultural-diversity awareness and cultural-thinking skills of senior high school students in San Pablo City. It examines the students' awareness of cultural values, beliefs, traditions, and practices. It also looks at their intercultural engagement, cultural understanding, and intercultural communication.	The researcher used a quantitative descriptive-correlational research design. The respondents are 336 students from five public senior high schools in San Pablo City. The researcher examined the relationship between the students' awareness of cultural diversity and their cultural-thinking skills.	The study found that cultural values and practices were observed among the students, while cultural beliefs and traditions were only moderately observed. The students also demonstrated cultural-thinking skills in intercultural engagement, cultural understanding, and intercultural communication. Gender and place of residence were related to cultural understanding, while socioeconomic status

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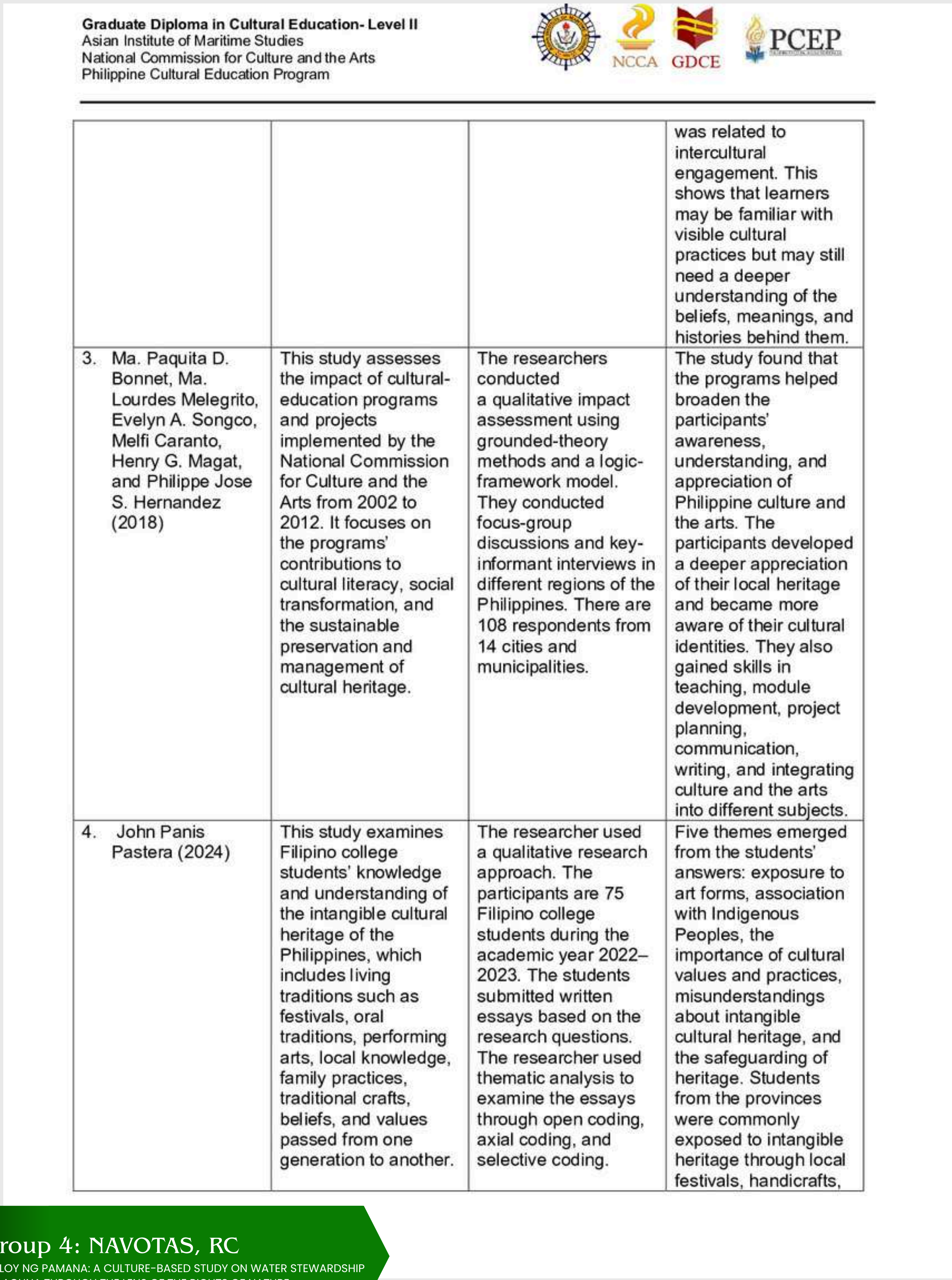

			was related to intercultural engagement. This shows that learners may be familiar with visible cultural practices but may still need a deeper understanding of the beliefs, meanings, and histories behind them.
3. Ma. Paquita D. Bonnet, Ma. Lourdes Melegrito, Evelyn A. Songco, Melfi Caranto, Henry G. Magat, and Philippe Jose S. Hernandez (2018)	This study assesses the impact of cultural-education programs and projects implemented by the National Commission for Culture and the Arts from 2002 to 2012. It focuses on the programs' contributions to cultural literacy, social transformation, and the sustainable preservation and management of cultural heritage.	The researchers conducted a qualitative impact assessment using grounded-theory methods and a logic-framework model. They conducted focus-group discussions and key-informant interviews in different regions of the Philippines. There are 108 respondents from 14 cities and municipalities.	The study found that the programs helped broaden the participants' awareness, understanding, and appreciation of Philippine culture and the arts. The participants developed a deeper appreciation of their local heritage and became more aware of their cultural identities. They also gained skills in teaching, module development, project planning, communication, writing, and integrating culture and the arts into different subjects.
4. John Panis Pastera (2024)	This study examines Filipino college students' knowledge and understanding of the intangible cultural heritage of the Philippines, which includes living traditions such as festivals, oral traditions, performing arts, local knowledge, family practices, traditional crafts, beliefs, and values passed from one generation to another.	The researcher used a qualitative research approach. The participants are 75 Filipino college students during the academic year 2022–2023. The students submitted written essays based on the research questions. The researcher used thematic analysis to examine the essays through open coding, axial coding, and selective coding.	Five themes emerged from the students' answers: exposure to art forms, association with Indigenous Peoples, the importance of cultural values and practices, misunderstandings about intangible cultural heritage, and the safeguarding of heritage. Students from the provinces were commonly exposed to intangible heritage through local festivals, handicrafts,

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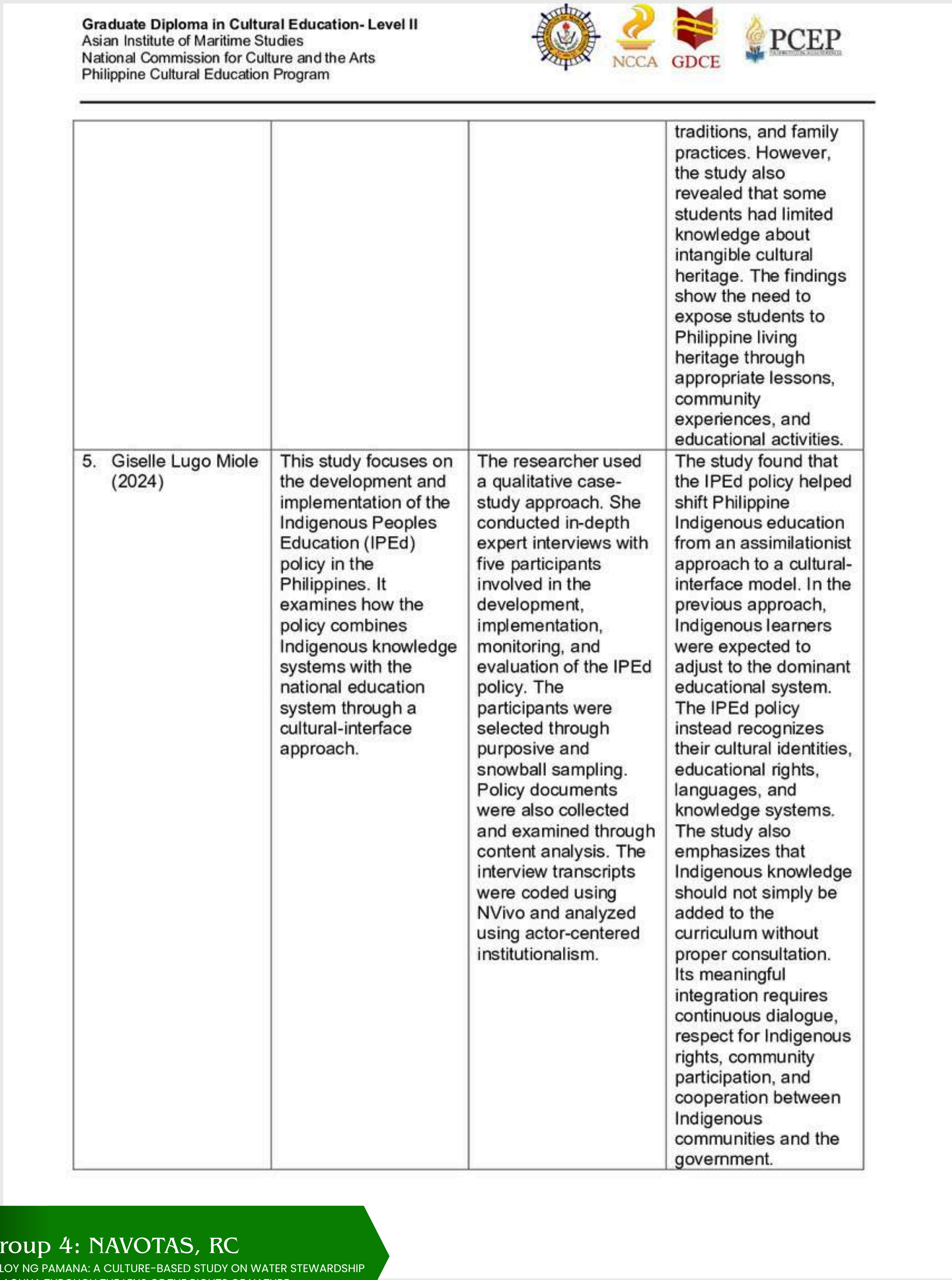

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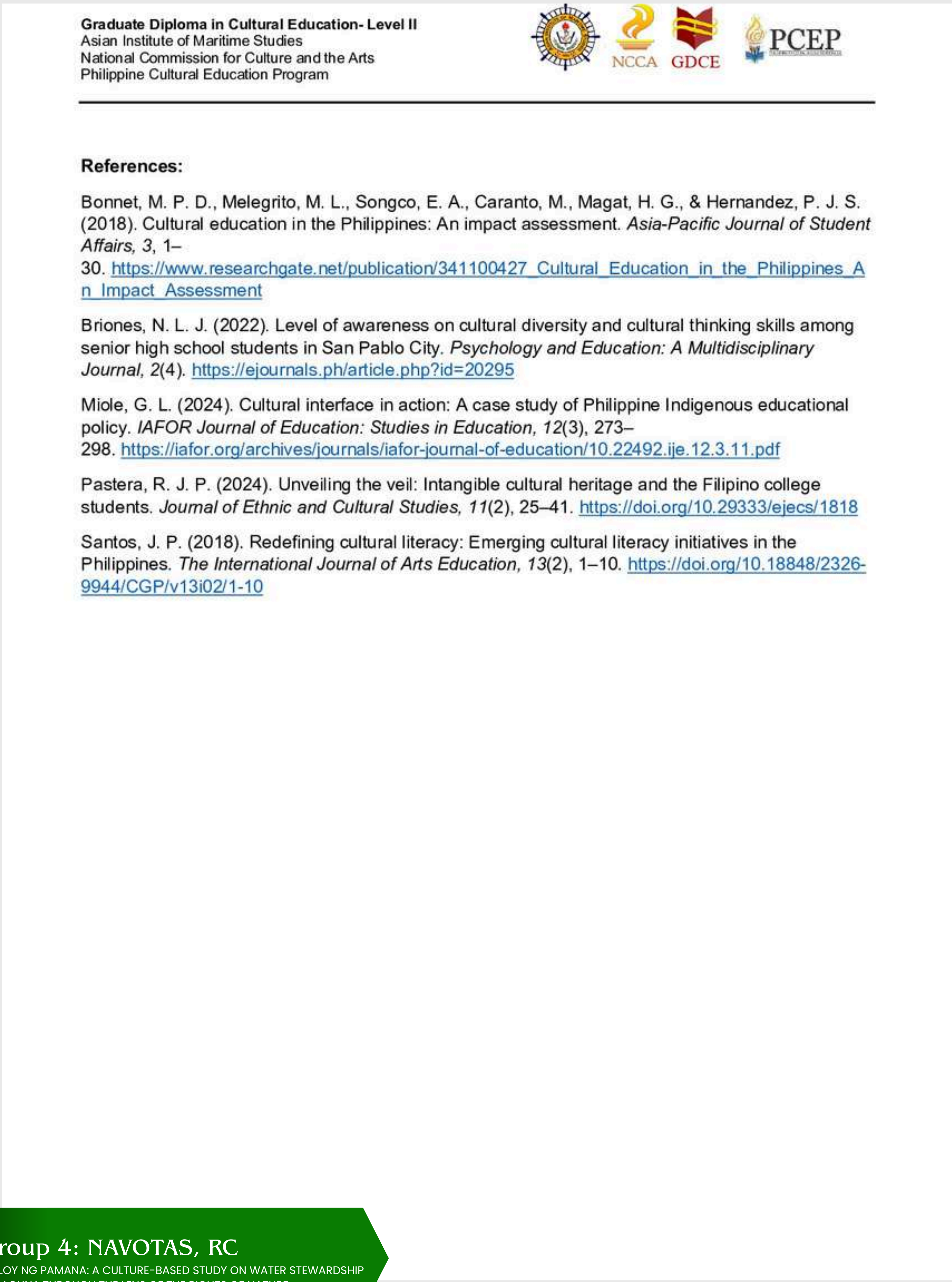
			traditions, and family practices. However, the study also revealed that some students had limited knowledge about intangible cultural heritage. The findings show the need to expose students to Philippine living heritage through appropriate lessons, community experiences, and educational activities.
5. Giselle Lugo Miole (2024)	This study focuses on the development and implementation of the Indigenous Peoples Education (IPEd) policy in the Philippines. It examines how the policy combines Indigenous knowledge systems with the national education system through a cultural-interface approach.	The researcher used a qualitative case-study approach. She conducted in-depth expert interviews with five participants involved in the development, implementation, monitoring, and evaluation of the IPEd policy. The participants were selected through purposive and snowball sampling. Policy documents were also collected and examined through content analysis. The interview transcripts were coded using NVivo and analyzed using actor-centered institutionalism.	The study found that the IPEd policy helped shift Philippine Indigenous education from an assimilationist approach to a cultural-interface model. In the previous approach, Indigenous learners were expected to adjust to the dominant educational system. The IPEd policy instead recognizes their cultural identities, educational rights, languages, and knowledge systems. The study also emphasizes that Indigenous knowledge should not simply be added to the curriculum without proper consultation. Its meaningful integration requires continuous dialogue, respect for Indigenous rights, community participation, and cooperation between Indigenous communities and the government.

Group 4: NAVOTAS, RC
DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE



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Briones, N. L. J. (2022). Level of awareness on cultural diversity and cultural thinking skills among senior high school students in San Pablo City. *Psychology and Education: A Multidisciplinary Journal, 2*(4). https://ejournals.ph/article.php?id=20295

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Pastera, R. J. P. (2024). Unveiling the veil: Intangible cultural heritage and the Filipino college students. *Journal of Ethnic and Cultural Studies, 11*(2), 25–41. https://doi.org/10.29333/ejecs/1818

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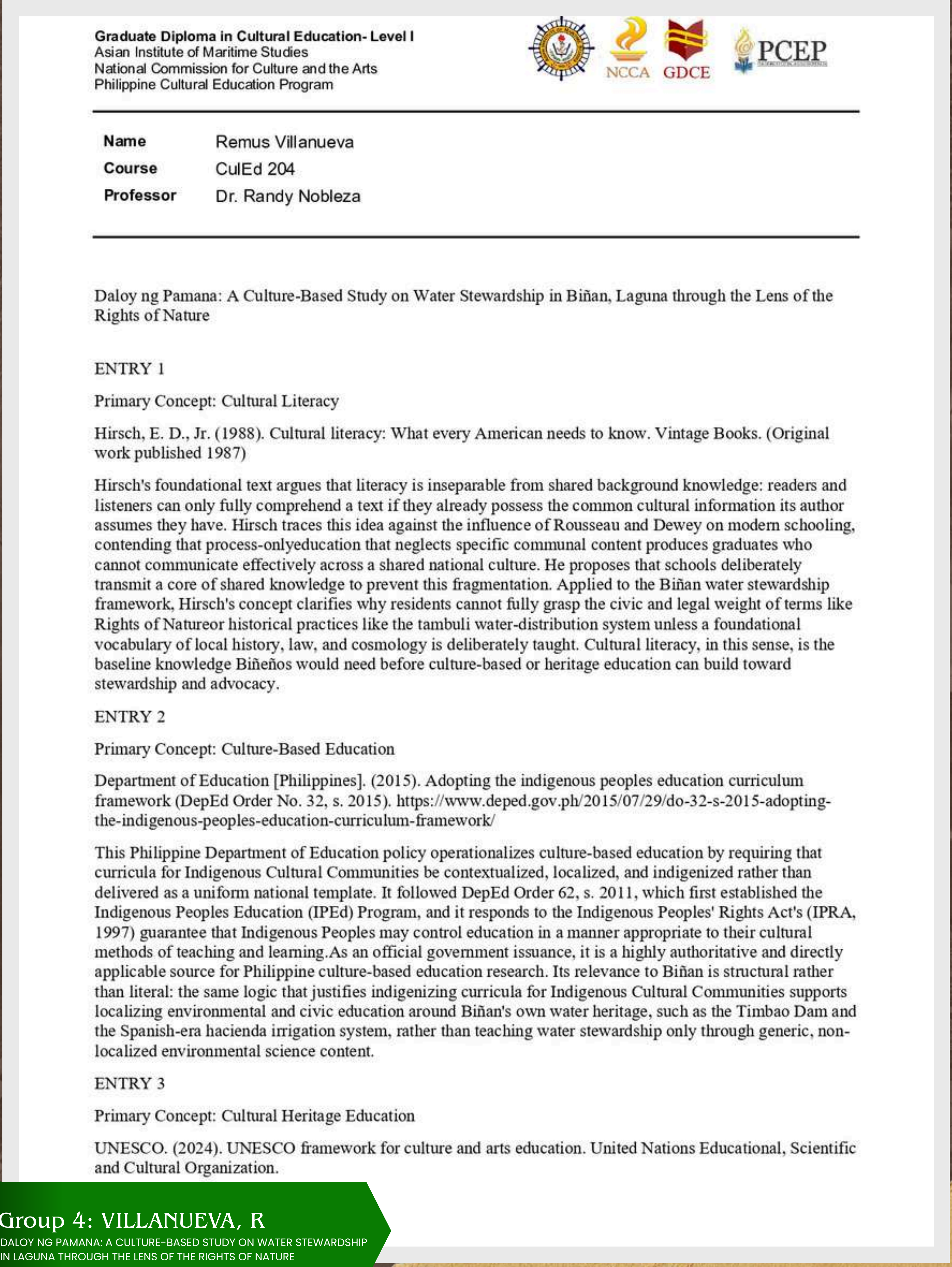
Group 4: NAVOTAS, RC

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

GRADUATE DIPLOMA IN CULTURAL EDUCATION

Annotated Bibliographies

ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

Name	Remus Villanueva
Course	CulEd 204
Professor	Dr. Randy Nobleza

Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Biñan, Laguna through the Lens of the Rights of Nature

ENTRY 1

Primary Concept: Cultural Literacy

Hirsch, E. D., Jr. (1988). Cultural literacy: What every American needs to know. Vintage Books. (Original work published 1987)

Hirsch's foundational text argues that literacy is inseparable from shared background knowledge: readers and listeners can only fully comprehend a text if they already possess the common cultural information its author assumes they have. Hirsch traces this idea against the influence of Rousseau and Dewey on modern schooling, contending that process-onlyeducation that neglects specific communal content produces graduates who cannot communicate effectively across a shared national culture. He proposes that schools deliberately transmit a core of shared knowledge to prevent this fragmentation. Applied to the Biñan water stewardship framework, Hirsch's concept clarifies why residents cannot fully grasp the civic and legal weight of terms like Rights of Natureor historical practices like the tambuli water-distribution system unless a foundational vocabulary of local history, law, and cosmology is deliberately taught. Cultural literacy, in this sense, is the baseline knowledge Biñeños would need before culture-based or heritage education can build toward stewardship and advocacy.

ENTRY 2

Primary Concept: Culture-Based Education

Department of Education [Philippines]. (2015). Adopting the indigenous peoples education curriculum framework (DepEd Order No. 32, s. 2015). https://www.deped.gov.ph/2015/07/29/do-32-s-2015-adopting-the-indigenous-peoples-education-curriculum-framework/

This Philippine Department of Education policy operationalizes culture-based education by requiring that curricula for Indigenous Cultural Communities be contextualized, localized, and indigenized rather than delivered as a uniform national template. It followed DepEd Order 62, s. 2011, which first established the Indigenous Peoples Education (IPEd) Program, and it responds to the Indigenous Peoples' Rights Act's (IPRA, 1997) guarantee that Indigenous Peoples may control education in a manner appropriate to their cultural methods of teaching and learning.As an official government issuance, it is a highly authoritative and directly applicable source for Philippine culture-based education research. Its relevance to Biñan is structural rather than literal: the same logic that justifies indigenizing curricula for Indigenous Cultural Communities supports localizing environmental and civic education around Biñan's own water heritage, such as the Timbao Dam and the Spanish-era hacienda irrigation system, rather than teaching water stewardship only through generic, non-localized environmental science content.

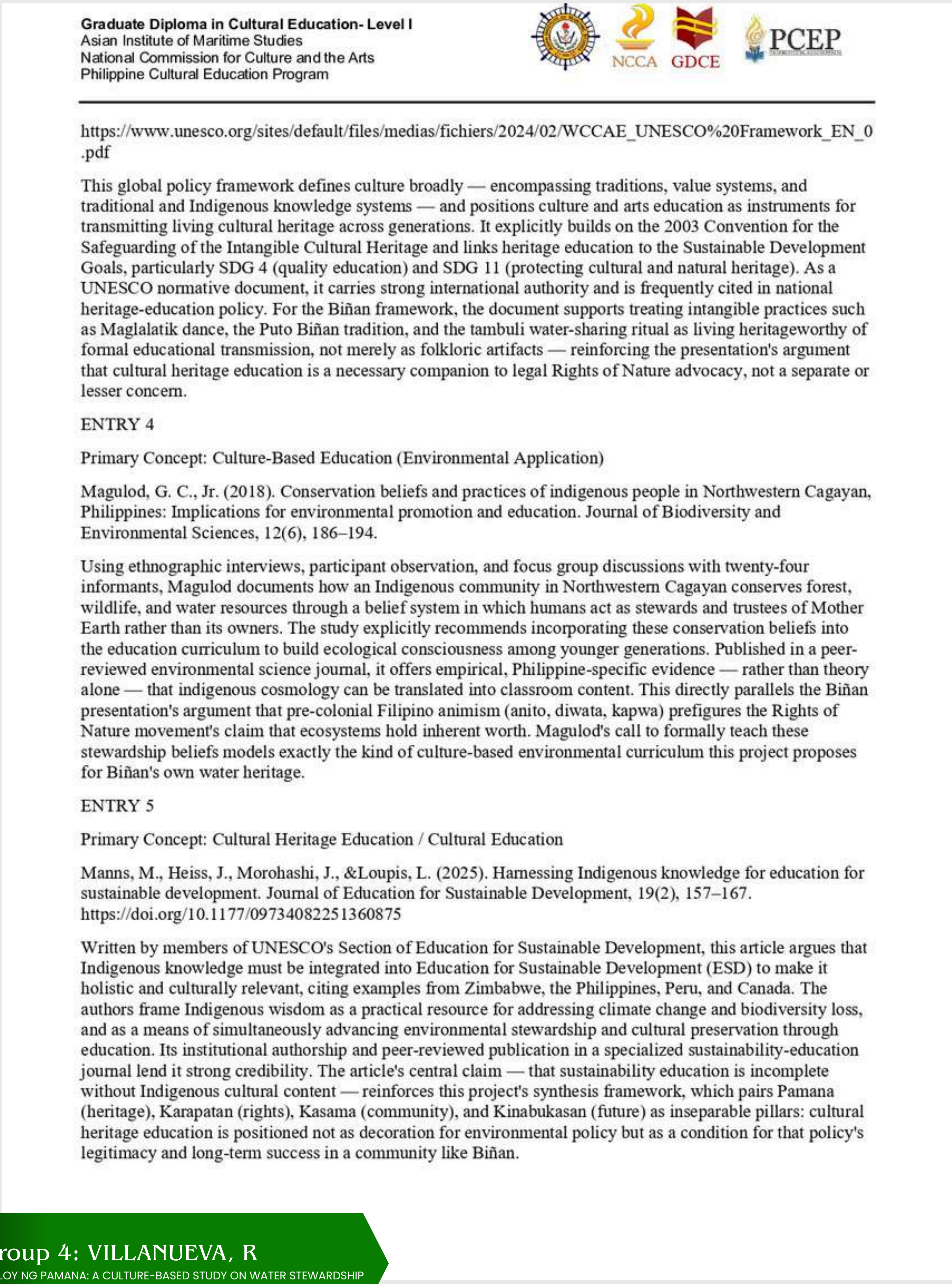
ENTRY 3

Primary Concept: Cultural Heritage Education

UNESCO. (2024). UNESCO framework for culture and arts education. United Nations Educational, Scientific and Cultural Organization.

Group 4: VILLANUEVA, R

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE



https://www.unesco.org/sites/default/files/medias/fichiers/2024/02/WCCAE_UNESCO%20Framework_EN_0.pdf

This global policy framework defines culture broadly — encompassing traditions, value systems, and traditional and Indigenous knowledge systems — and positions culture and arts education as instruments for transmitting living cultural heritage across generations. It explicitly builds on the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and links heritage education to the Sustainable Development Goals, particularly SDG 4 (quality education) and SDG 11 (protecting cultural and natural heritage). As a UNESCO normative document, it carries strong international authority and is frequently cited in national heritage-education policy. For the Biñan framework, the document supports treating intangible practices such as Maglalatik dance, the Puto Biñan tradition, and the tambuli water-sharing ritual as living heritageworthy of formal educational transmission, not merely as folkloric artifacts — reinforcing the presentation's argument that cultural heritage education is a necessary companion to legal Rights of Nature advocacy, not a separate or lesser concern.

ENTRY 4

Primary Concept: Culture-Based Education (Environmental Application)

Magulod, G. C., Jr. (2018). Conservation beliefs and practices of indigenous people in Northwestern Cagayan, Philippines: Implications for environmental promotion and education. Journal of Biodiversity and Environmental Sciences, 12(6), 186–194.

Using ethnographic interviews, participant observation, and focus group discussions with twenty-four informants, Magulod documents how an Indigenous community in Northwestern Cagayan conserves forest, wildlife, and water resources through a belief system in which humans act as stewards and trustees of Mother Earth rather than its owners. The study explicitly recommends incorporating these conservation beliefs into the education curriculum to build ecological consciousness among younger generations. Published in a peer-reviewed environmental science journal, it offers empirical, Philippine-specific evidence — rather than theory alone — that indigenous cosmology can be translated into classroom content. This directly parallels the Biñan presentation's argument that pre-colonial Filipino animism (anito, diwata, kapwa) prefigures the Rights of Nature movement's claim that ecosystems hold inherent worth. Magulod's call to formally teach these stewardship beliefs models exactly the kind of culture-based environmental curriculum this project proposes for Biñan's own water heritage.

ENTRY 5

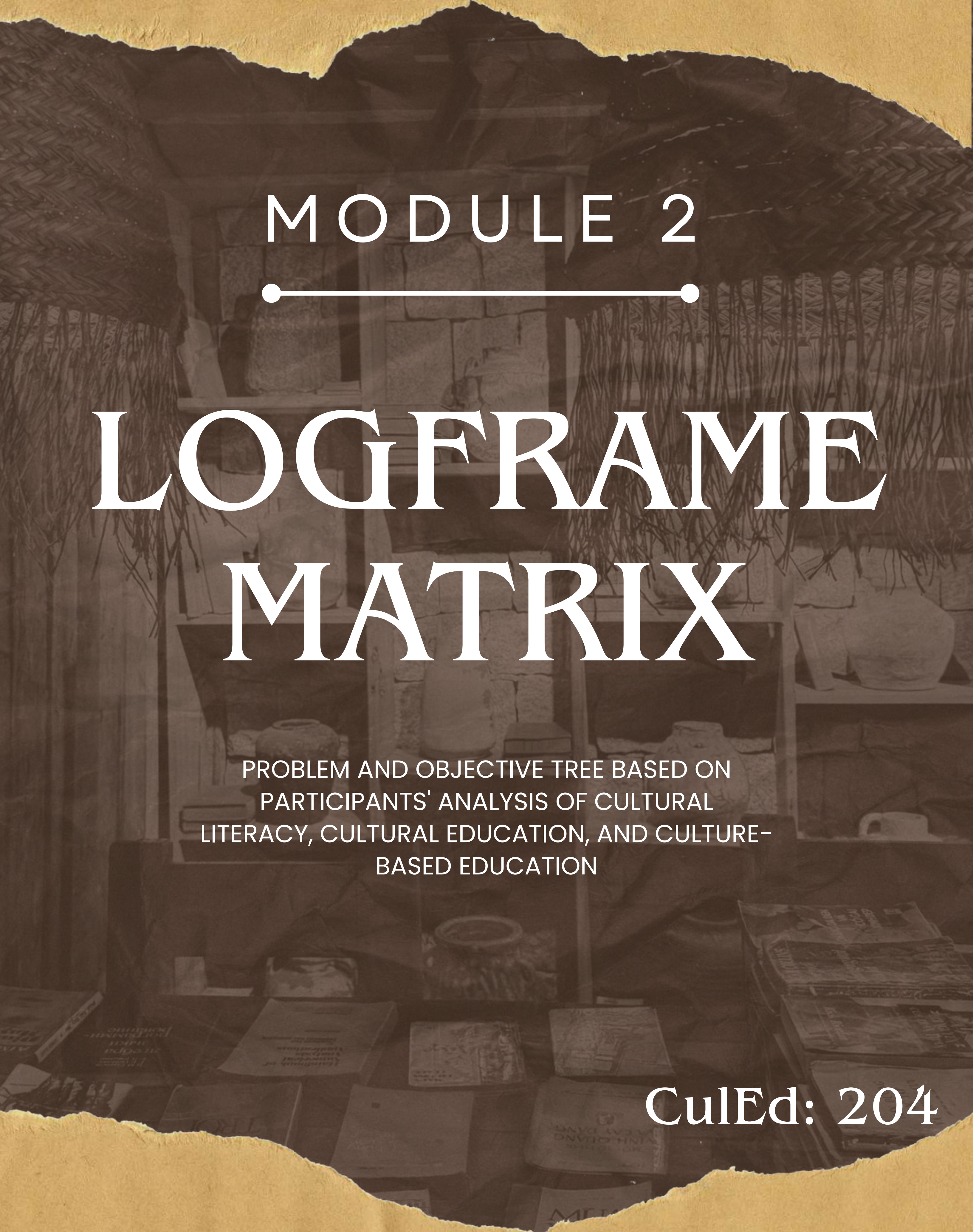
Primary Concept: Cultural Heritage Education / Cultural Education

Manns, M., Heiss, J., Morohashi, J., &Loupis, L. (2025). Harnessing Indigenous knowledge for education for sustainable development. Journal of Education for Sustainable Development, 19(2), 157–167. https://doi.org/10.1177/09734082251360875

Written by members of UNESCO's Section of Education for Sustainable Development, this article argues that Indigenous knowledge must be integrated into Education for Sustainable Development (ESD) to make it holistic and culturally relevant, citing examples from Zimbabwe, the Philippines, Peru, and Canada. The authors frame Indigenous wisdom as a practical resource for addressing climate change and biodiversity loss, and as a means of simultaneously advancing environmental stewardship and cultural preservation through education. Its institutional authorship and peer-reviewed publication in a specialized sustainability-education journal lend it strong credibility. The article's central claim — that sustainability education is incomplete without Indigenous cultural content — reinforces this project's synthesis framework, which pairs Pamana (heritage), Karapatan (rights), Kasama (community), and Kinabukasan (future) as inseparable pillars: cultural heritage education is positioned not as decoration for environmental policy but as a condition for that policy's legitimacy and long-term success in a community like Biñan.

NCCA

GRADUATE DIPLOMA IN CULTURAL EDUCATION



MODULE 2

LOGFRAME MATRIX

PROBLEM AND OBJECTIVE TREE BASED ON PARTICIPANTS' ANALYSIS OF CULTURAL LITERACY, CULTURAL EDUCATION, AND CULTURE-BASED EDUCATION

CulEd: 204

Problem and Objective Tree

Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

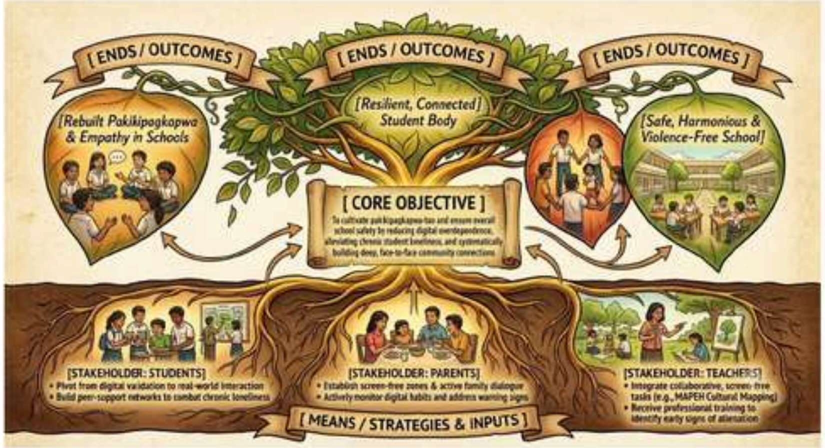
Group 1:

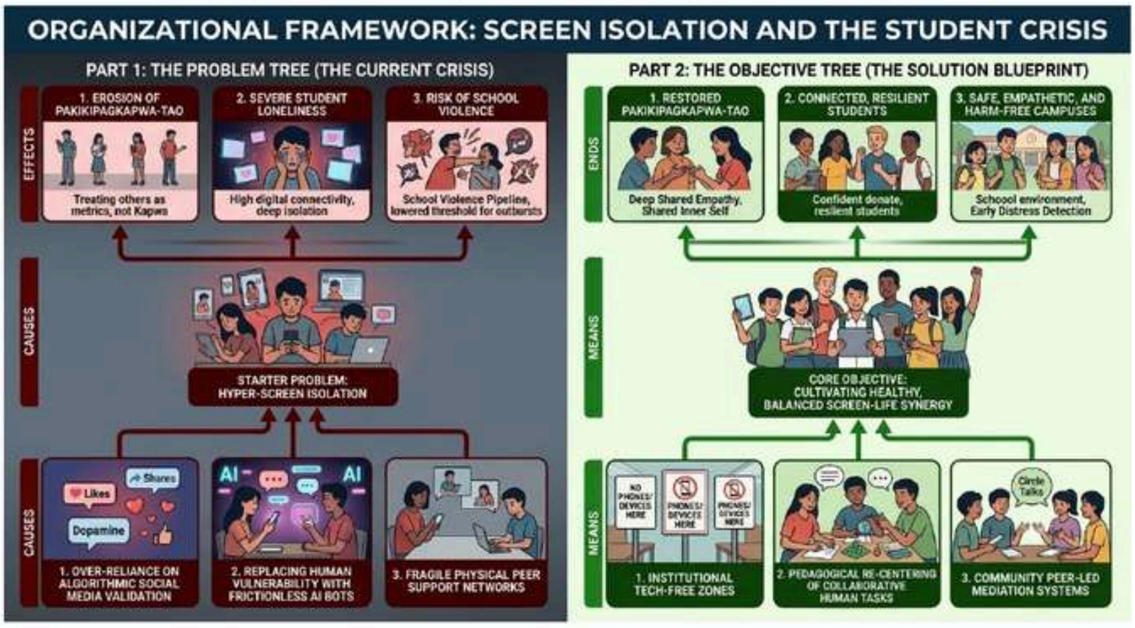
MICHELLE B. LOBENDINO
MARIAH APACIBLE
DANIEL V. AREVALO
EMERSON TABUNAN
CARLOS DERIADA

Course: CulEd 204

Professor: DR. RANDY NOBLEZA

TITLE: Screen Isolation: How Relying Too Much on AI and social media Destroys Our Connection with Others (Pakikipagkapwa-tao), Makes Students Lonely, and Risks School Violence.

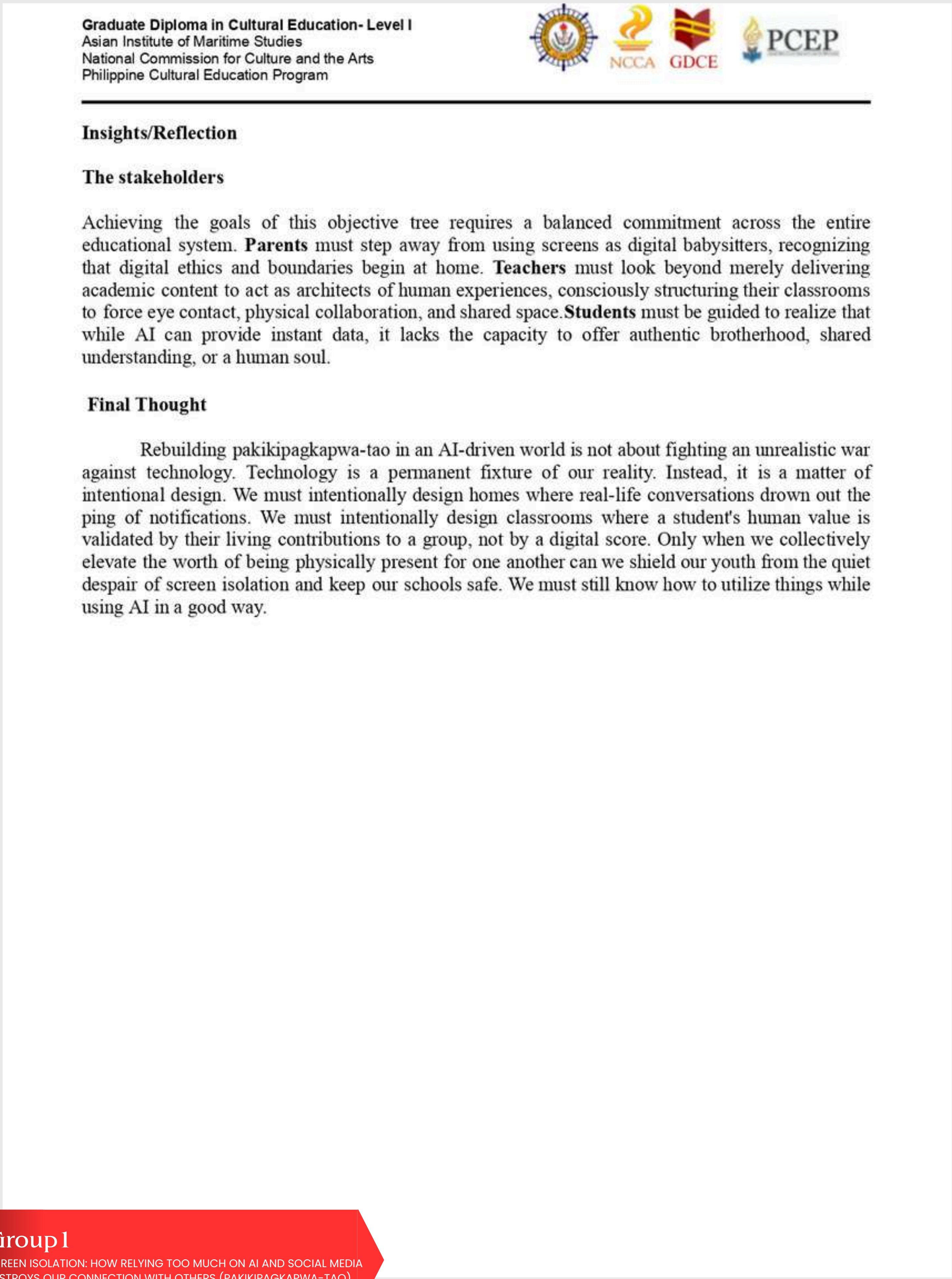

[ENDS / OUTCOMES]
[ENDS / OUTCOMES]
[ENDS / OUTCOMES]
[Rebuilt Pakikipagkapwa & Empathy in Schools
[Resilient, Connected] Student Body
[Safe, Harmonious & Violence-Free School]
[CORE OBJECTIVE]
To cultivate pakikipagkapwa-tao and ensure overall school safety by reducing digital overdependence, alleviating chronic student loneliness, and systematically building deep, face-to-face community connections
[STAKEHOLDER: STUDENTS]
• Pivot from digital validation to real-world interaction
• Build peer-support networks to combat chronic loneliness
[STAKEHOLDER: PARENTS]
• Establish screen-free zones & active family dialogue
• Actively monitor digital habits and address warning signs
[STAKEHOLDER: TEACHERS]
• Integrate collaborative, screen-free tasks (e.g., MAPEH Cultural Mapping)
• Receive professional training to identify early signs of alienation
[MEANS / STRATEGIES & INPUTS]


ORGANIZATIONAL FRAMEWORK: SCREEN ISOLATION AND THE STUDENT CRISIS
PART 1: THE PROBLEM TREE (THE CURRENT CRISIS)
EFFECTS
1. EROSION OF PAKIKIPAGKAPWA-TAO
Treating others as metrics, not Kapwa
2. SEVERE STUDENT LONELINESS
High digital connectivity, deep isolation
3. RISK OF SCHOOL VIOLENCE
School Violence Pipeline, lowered threshold for outbursts
CAUSES
STARTER PROBLEM: HYPER-SCREEN ISOLATION
CAUSES
Likes
Shares
Dopamine
1. OVER-RELIANCE ON ALGORITHMIC SOCIAL MEDIA VALIDATION
AI
AI
2. REPLACING HUMAN VULNERABILITY WITH FRICTIONLESS AI BOTS
3. FRAGILE PHYSICAL PEER SUPPORT NETWORKS
PART 2: THE OBJECTIVE TREE (THE SOLUTION BLUEPRINT)
ENDS
1. RESTORED PAKIKIPAGKAPWA-TAO
Deep Shared Empathy, Shared Inner Self
2. CONNECTED, RESILIENT STUDENTS
Confident donate, resilient students
3. SAFE, EMPATHETIC, AND HARM-FREE CAMPUSES
School environment, Early Distress Detection
MEANS
CORE OBJECTIVE: CULTIVATING HEALTHY, BALANCED SCREEN-LIFE SYNERGY
MEANS
NO PHONES/ DEVICES HERE
PHONES/ DEVICES HERE
PHONES/ DEVICES HERE
1. INSTITUTIONAL TECH-FREE ZONES
2. PEDAGOGICAL RE-CENTERING OF COLLABORATIVE HUMAN TASKS
Circle Talks
3. COMMUNITY PEER-LED MEDIATION SYSTEMS

Group 1

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Problem and Objective Tree



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Insights/Reflection

The stakeholders

Achieving the goals of this objective tree requires a balanced commitment across the entire educational system. **Parents** must step away from using screens as digital babysitters, recognizing that digital ethics and boundaries begin at home. **Teachers** must look beyond merely delivering academic content to act as architects of human experiences, consciously structuring their classrooms to force eye contact, physical collaboration, and shared space.**Students** must be guided to realize that while AI can provide instant data, it lacks the capacity to offer authentic brotherhood, shared understanding, or a human soul.

Final Thought

Rebuilding pakikipagkapwa-tao in an AI-driven world is not about fighting an unrealistic war against technology. Technology is a permanent fixture of our reality. Instead, it is a matter of intentional design. We must intentionally design homes where real-life conversations drown out the ping of notifications. We must intentionally design classrooms where a student's human value is validated by their living contributions to a group, not by a digital score. Only when we collectively elevate the worth of being physically present for one another can we shield our youth from the quiet despair of screen isolation and keep our schools safe. We must still know how to utilize things while using AI in a good way.

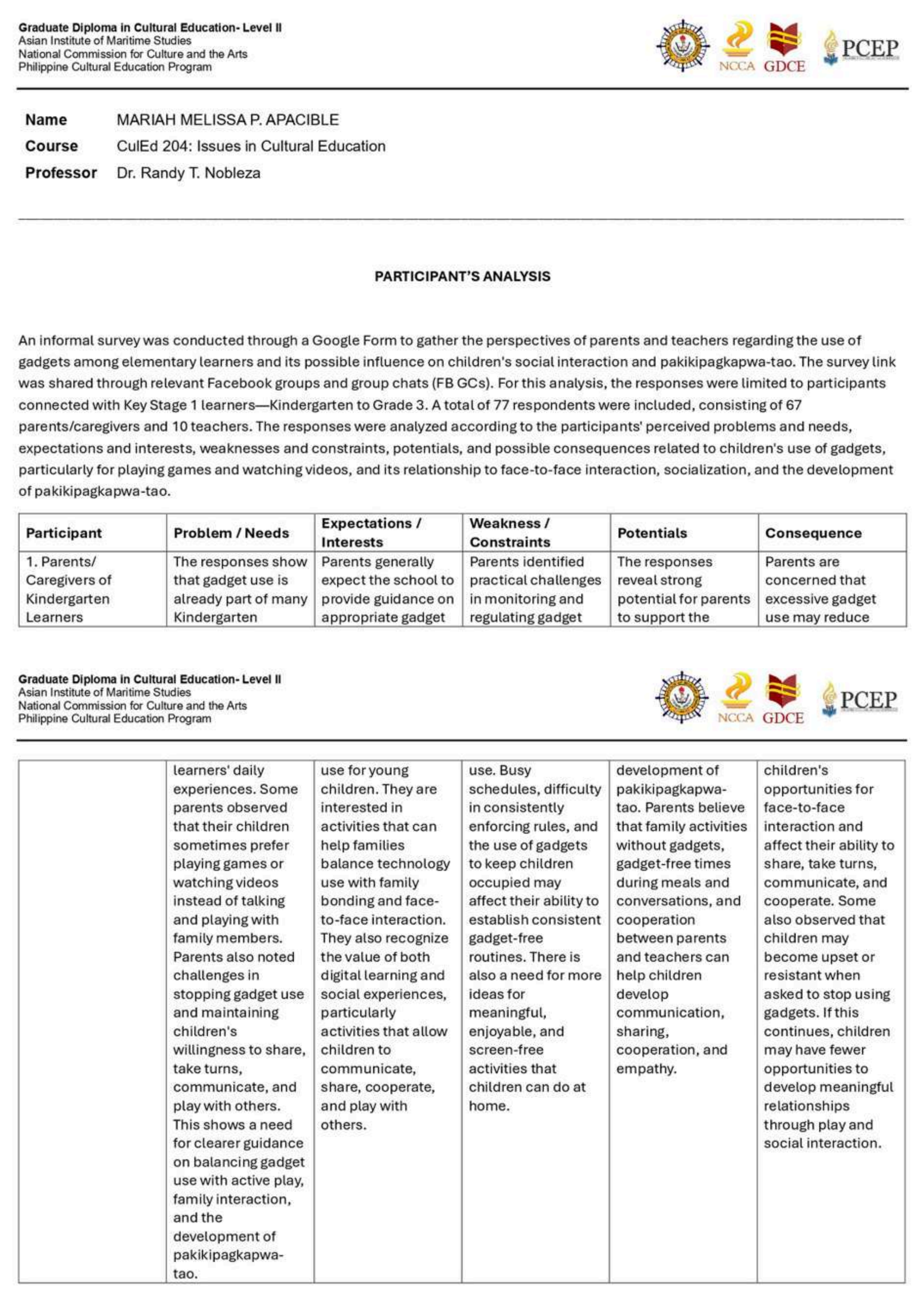
Group 1

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

MODULE 2

LOGFRAME MATRIX

Problem and Objective Tree



Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	MARIAH MELISSA P. APACIBLE
Course	CulEd 204: Issues in Cultural Education
Professor	Dr. Randy T. Nobleza

PARTICIPANT'S ANALYSIS

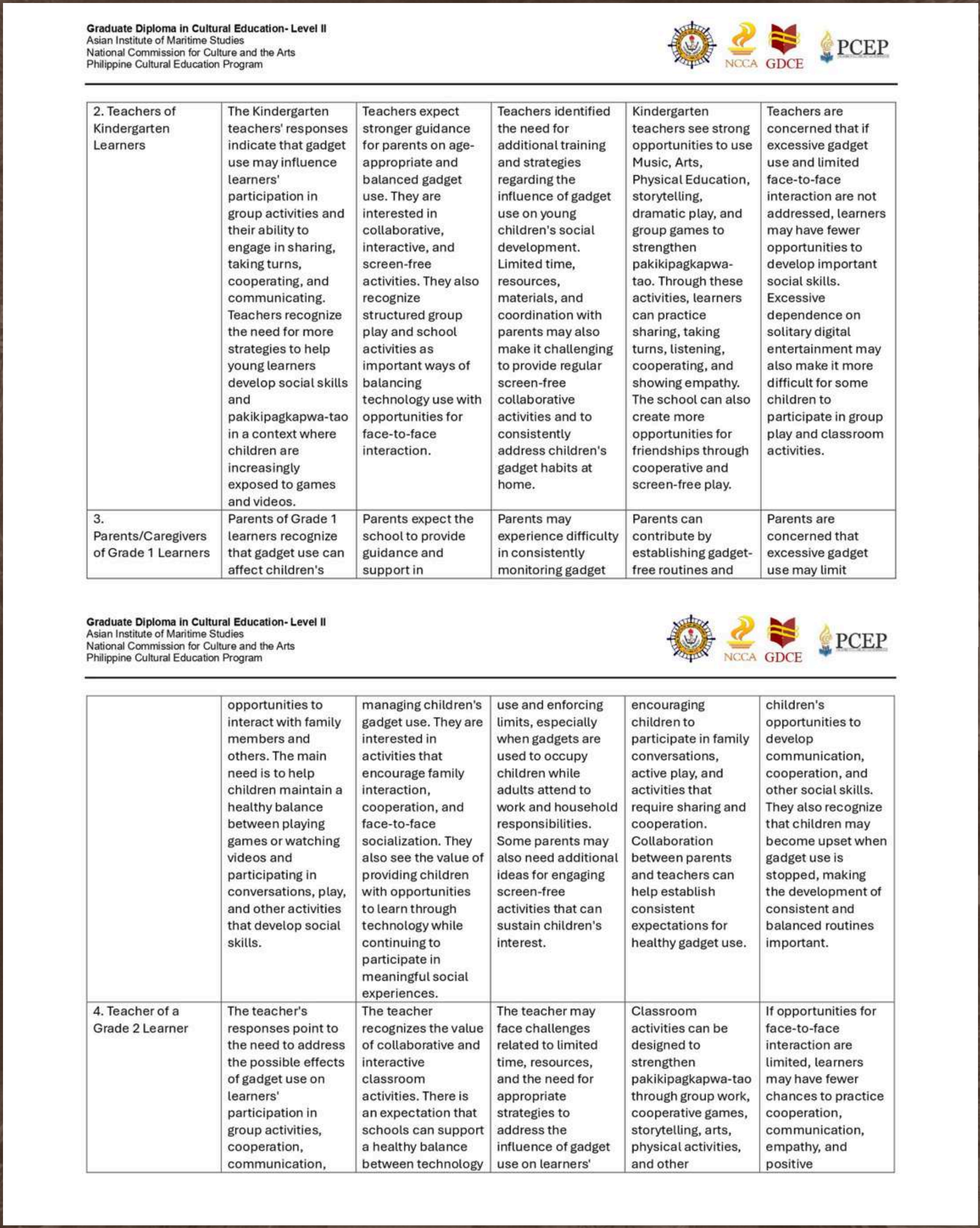
An informal survey was conducted through a Google Form to gather the perspectives of parents and teachers regarding the use of gadgets among elementary learners and its possible influence on children's social interaction and pakikipagkapwa-tao. The survey link was shared through relevant Facebook groups and group chats (FB GCs). For this analysis, the responses were limited to participants connected with Key Stage 1 learners—Kindergarten to Grade 3. A total of 77 respondents were included, consisting of 67 parents/caregivers and 10 teachers. The responses were analyzed according to the participants' perceived problems and needs, expectations and interests, weaknesses and constraints, potentials, and possible consequences related to children's use of gadgets, particularly for playing games and watching videos, and its relationship to face-to-face interaction, socialization, and the development of pakikipagkapwa-tao.

Participant	Problem / Needs	Expectations / Interests	Weakness / Constraints	Potentials	Consequence
1. Parents/ Caregivers of Kindergarten Learners	The responses show that gadget use is already part of many Kindergarten learners' daily experiences. Some parents observed that their children sometimes prefer playing games or watching videos instead of talking and playing with family members. Parents also noted challenges in stopping gadget use and maintaining children's willingness to share, take turns, communicate, and play with others. This shows a need for clearer guidance on balancing gadget use with active play, family interaction, and the development of pakikipagkapwa-tao.	Parents generally expect the school to provide guidance on appropriate gadget use for young children. They are interested in activities that can help families balance technology use with family bonding and face-to-face interaction. They also recognize the value of both digital learning and social experiences, particularly activities that allow children to communicate, share, cooperate, and play with others.	Parents identified practical challenges in monitoring and regulating gadget use. Busy schedules, difficulty in consistently enforcing rules, and the use of gadgets to keep children occupied may affect their ability to establish consistent gadget-free routines. There is also a need for more ideas for meaningful, enjoyable, and screen-free activities that children can do at home.	The responses reveal strong potential for parents to support the development of pakikipagkapwa-tao. Parents believe that family activities without gadgets, gadget-free times during meals and conversations, and cooperation between parents and teachers can help children develop communication, sharing, cooperation, and empathy.	Parents are concerned that excessive gadget use may reduce children's opportunities for face-to-face interaction and affect their ability to share, take turns, communicate, and cooperate. Some also observed that children may become upset or resistant when asked to stop using gadgets. If this continues, children may have fewer opportunities to develop meaningful relationships through play and social interaction.

Group 1: APACIBLE, MMP

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Problem and Objective Tree

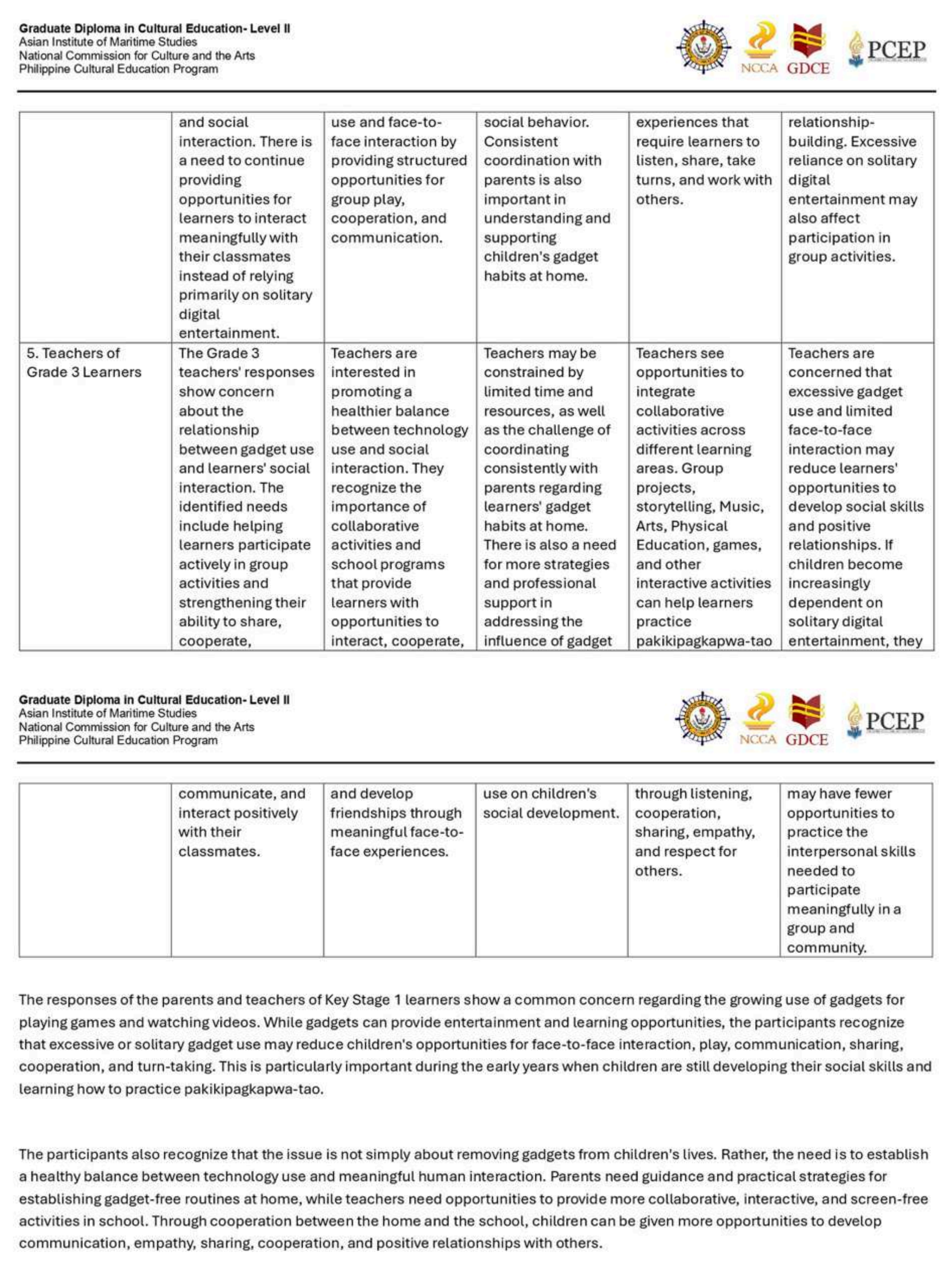


2. Teachers of Kindergarten Learners	The Kindergarten teachers' responses indicate that gadget use may influence learners' participation in group activities and their ability to engage in sharing, taking turns, cooperating, and communicating. Teachers recognize the need for more strategies to help young learners develop social skills and pakikipagkapwa-tao in a context where children are increasingly exposed to games and videos.	Teachers expect stronger guidance for parents on age-appropriate and balanced gadget use. They are interested in collaborative, interactive, and screen-free activities. They also recognize structured group play and school activities as important ways of balancing technology use with opportunities for face-to-face interaction.	Teachers identified the need for additional training and strategies regarding the influence of gadget use on young children's social development. Limited time, resources, materials, and coordination with parents may also make it challenging to provide regular screen-free collaborative activities and to consistently address children's gadget habits at home.	Kindergarten teachers see strong opportunities to use Music, Arts, Physical Education, storytelling, dramatic play, and group games to strengthen pakikipagkapwa-tao. Through these activities, learners can practice sharing, taking turns, listening, cooperating, and showing empathy. The school can also create more opportunities for friendships through cooperative and screen-free play.	Teachers are concerned that if excessive gadget use and limited face-to-face interaction are not addressed, learners may have fewer opportunities to develop important social skills. Excessive dependence on solitary digital entertainment may also make it more difficult for some children to participate in group play and classroom activities.
3. Parents/Caregivers of Grade 1 Learners	Parents of Grade 1 learners recognize that gadget use can affect children's opportunities to interact with family members and others. The main need is to help children maintain a healthy balance between playing games or watching videos and participating in conversations, play, and other activities that develop social skills.	Parents expect the school to provide guidance and support in managing children's gadget use. They are interested in activities that encourage family interaction, cooperation, and face-to-face socialization. They also see the value of providing children with opportunities to learn through technology while continuing to participate in meaningful social experiences.	Parents may experience difficulty in consistently monitoring gadget use and enforcing limits, especially when gadgets are used to occupy children while adults attend to work and household responsibilities. Some parents may also need additional ideas for engaging screen-free activities that can sustain children's interest.	Parents can contribute by establishing gadget-free routines and encouraging children to participate in family conversations, active play, and activities that require sharing and cooperation. Collaboration between parents and teachers can help establish consistent expectations for healthy gadget use.	Parents are concerned that excessive gadget use may limit children's opportunities to develop communication, cooperation, and other social skills. They also recognize that children may become upset when gadget use is stopped, making the development of consistent and balanced routines important.
4. Teacher of a Grade 2 Learner	The teacher's responses point to the need to address the possible effects of gadget use on learners' participation in group activities, cooperation, communication,	The teacher recognizes the value of collaborative and interactive classroom activities. There is an expectation that schools can support a healthy balance between technology	The teacher may face challenges related to limited time, resources, and the need for appropriate strategies to address the influence of gadget use on learners'	Classroom activities can be designed to strengthen pakikipagkapwa-tao through group work, cooperative games, storytelling, arts, physical activities, and other	If opportunities for face-to-face interaction are limited, learners may have fewer chances to practice cooperation, communication, empathy, and positive

Group1: APACIBLE, MMP

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Problem and Objective Tree



	and social interaction. There is a need to continue providing opportunities for learners to interact meaningfully with their classmates instead of relying primarily on solitary digital entertainment.	use and face-to-face interaction by providing structured opportunities for group play, cooperation, and communication.	social behavior. Consistent coordination with parents is also important in understanding and supporting children's gadget habits at home.	experiences that require learners to listen, share, take turns, and work with others.	relationship-building. Excessive reliance on solitary digital entertainment may also affect participation in group activities.
5. Teachers of Grade 3 Learners	The Grade 3 teachers' responses show concern about the relationship between gadget use and learners' social interaction. The identified needs include helping learners participate actively in group activities and strengthening their ability to share, cooperate, communicate, and interact positively with their classmates.	Teachers are interested in promoting a healthier balance between technology use and social interaction. They recognize the importance of collaborative activities and school programs that provide learners with opportunities to interact, cooperate, and develop friendships through meaningful face-to-face experiences.	Teachers may be constrained by limited time and resources, as well as the challenge of coordinating consistently with parents regarding learners' gadget habits at home. There is also a need for more strategies and professional support in addressing the influence of gadget use on children's social development.	Teachers see opportunities to integrate collaborative activities across different learning areas. Group projects, storytelling, Music, Arts, Physical Education, games, and other interactive activities can help learners practice pakikipagkapwa-tao through listening, cooperation, sharing, empathy, and respect for others.	Teachers are concerned that excessive gadget use and limited face-to-face interaction may reduce learners' opportunities to develop social skills and positive relationships. If children become increasingly dependent on solitary digital entertainment, they may have fewer opportunities to practice the interpersonal skills needed to participate meaningfully in a group and community.

The responses of the parents and teachers of Key Stage 1 learners show a common concern regarding the growing use of gadgets for playing games and watching videos. While gadgets can provide entertainment and learning opportunities, the participants recognize that excessive or solitary gadget use may reduce children's opportunities for face-to-face interaction, play, communication, sharing, cooperation, and turn-taking. This is particularly important during the early years when children are still developing their social skills and learning how to practice pakikipagkapwa-tao.

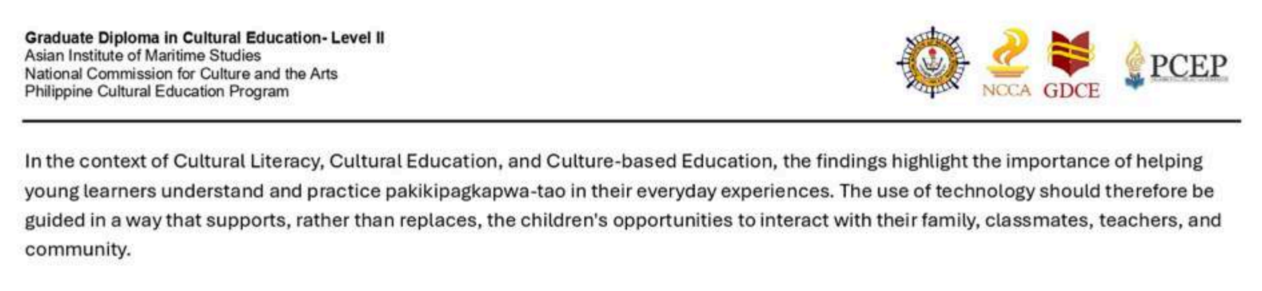
The participants also recognize that the issue is not simply about removing gadgets from children's lives. Rather, the need is to establish a healthy balance between technology use and meaningful human interaction. Parents need guidance and practical strategies for establishing gadget-free routines at home, while teachers need opportunities to provide more collaborative, interactive, and screen-free activities in school. Through cooperation between the home and the school, children can be given more opportunities to develop communication, empathy, sharing, cooperation, and positive relationships with others.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 2

LOGFRAME MATRIX

Problem and Objective Tree



Graduate Diploma in Cultural Education- Level II
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Philippine Cultural Education Program

In the context of Cultural Literacy, Cultural Education, and Culture-based Education, the findings highlight the importance of helping young learners understand and practice pakikipagkapwa-tao in their everyday experiences. The use of technology should therefore be guided in a way that supports, rather than replaces, the children's opportunities to interact with their family, classmates, teachers, and community.

Group1: APACIBLE, MMP

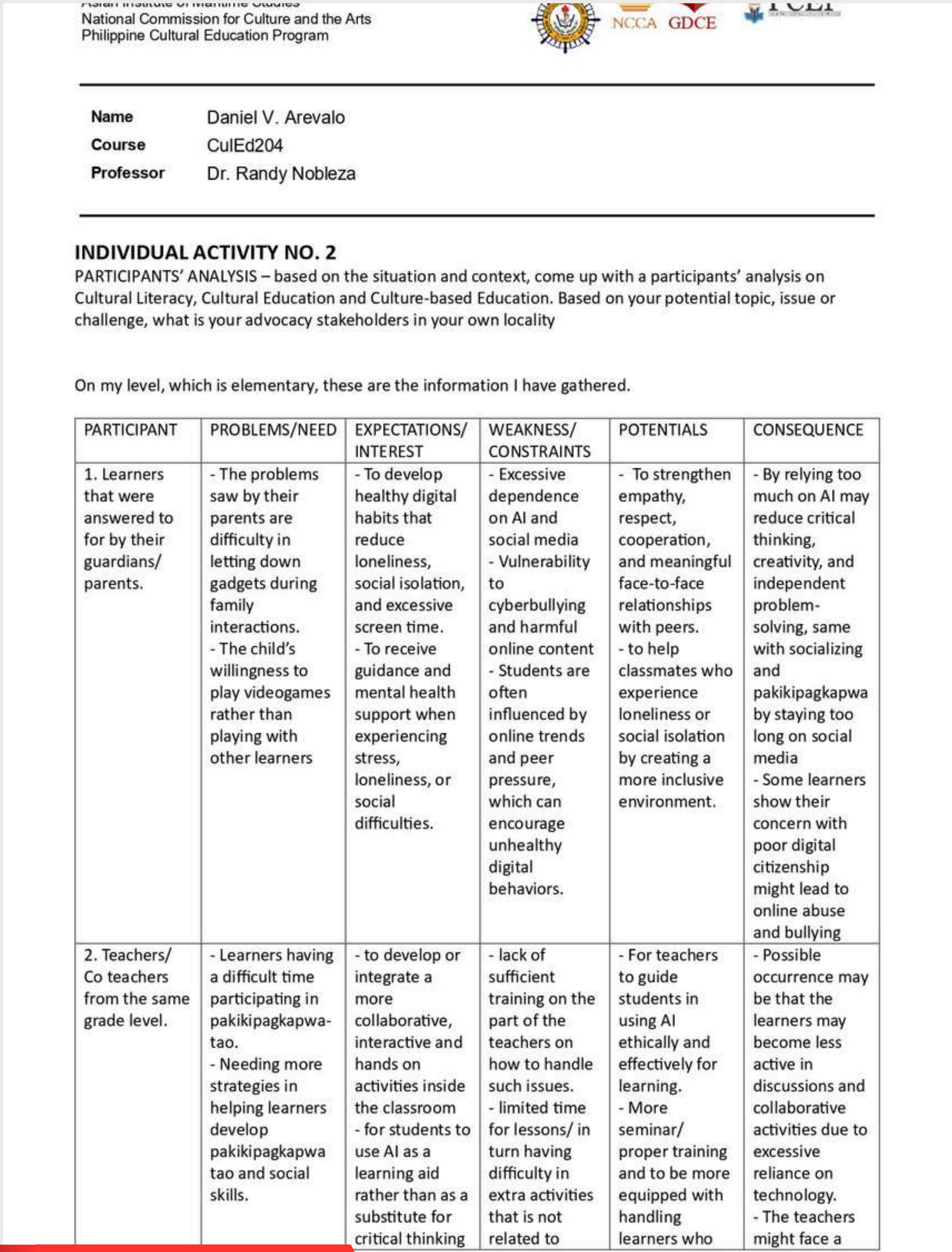
SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 2

LOGFRAME MATRIX

Problem and Objective Tree



Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Daniel V. Arevalo
Course	CulEd204
Professor	Dr. Randy Nobleza

INDIVIDUAL ACTIVITY NO. 2

PARTICIPANTS' ANALYSIS – based on the situation and context, come up with a participants' analysis on Cultural Literacy, Cultural Education and Culture-based Education. Based on your potential topic, issue or challenge, what is your advocacy stakeholders in your own locality

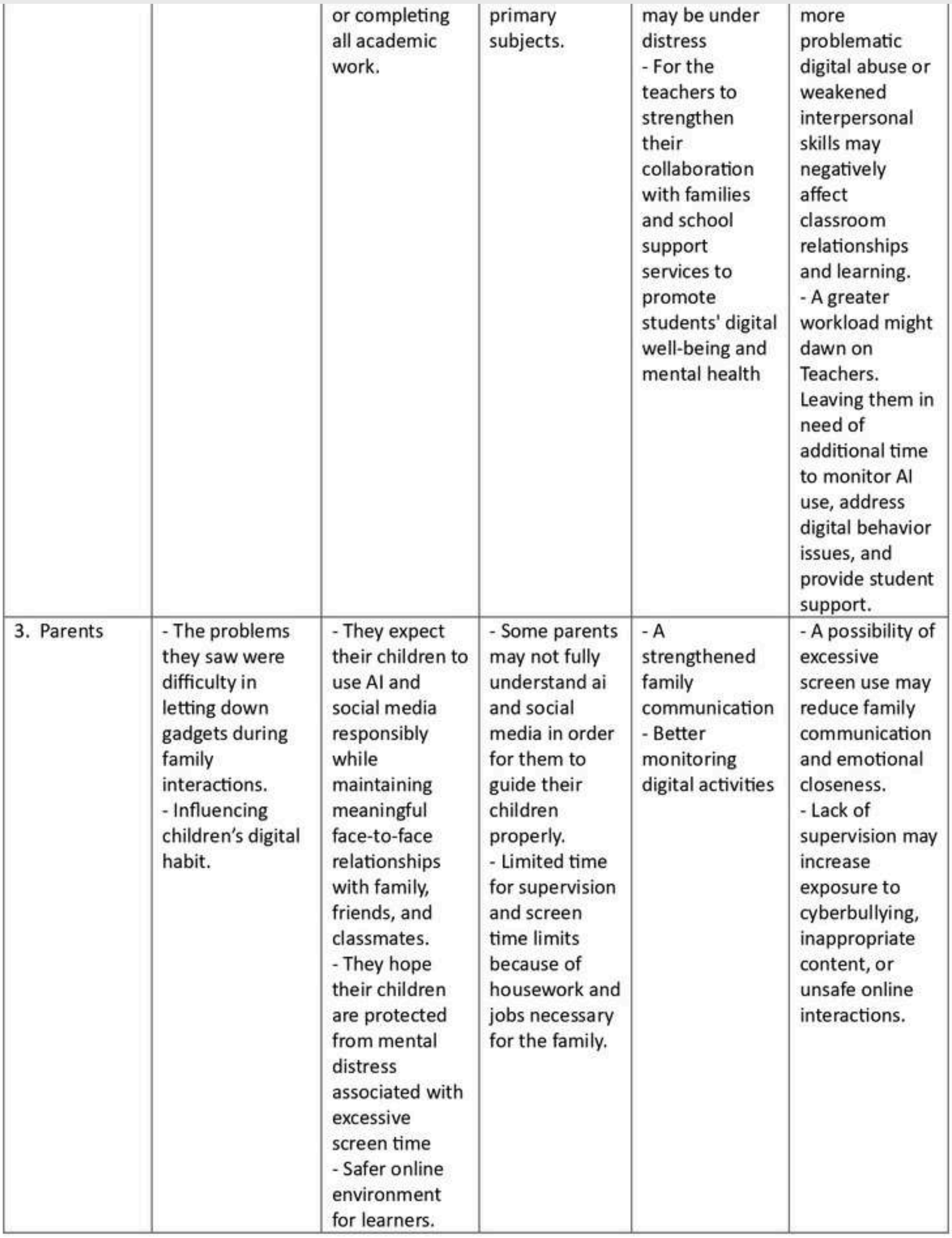
On my level, which is elementary, these are the information I have gathered.

PARTICIPANT	PROBLEMS/NEED	EXPECTATIONS/ INTEREST	WEAKNESS/ CONSTRAINTS	POTENTIALS	CONSEQUENCE
1. Learners that were answered to for by their guardians/ parents.	- The problems saw by their parents are difficulty in letting down gadgets during family interactions. - The child's willingness to play videogames rather than playing with other learners	- To develop healthy digital habits that reduce loneliness, social isolation, and excessive screen time. - To receive guidance and mental health support when experiencing stress, loneliness, or social difficulties.	- Excessive dependence on AI and social media - Vulnerability to cyberbullying and harmful online content - Students are often influenced by online trends and peer pressure, which can encourage unhealthy digital behaviors.	- To strengthen empathy, respect, cooperation, and meaningful face-to-face relationships with peers. - to help classmates who experience loneliness or social isolation by creating a more inclusive environment.	- By relying too much on AI may reduce critical thinking, creativity, and independent problem-solving, same with socializing and pakikipagkapwa by staying too long on social media - Some learners show their concern with poor digital citizenship might lead to online abuse and bullying
2. Teachers/ Co teachers from the same grade level.	- Learners having a difficult time participating in pakikipagkapwa-tao. - Needing more strategies in helping learners develop pakikipagkapwa tao and social skills.	- to develop or integrate a more collaborative, interactive and hands on activities inside the classroom - for students to use AI as a learning aid rather than as a substitute for critical thinking	- lack of sufficient training on the part of the teachers on how to handle such issues. - limited time for lessons/ in turn having difficulty in extra activities that is not related to	- For teachers to guide students in using AI ethically and effectively for learning. - More seminar/ proper training and to be more equipped with handling learners who	- Possible occurrence may be that the learners may become less active in discussions and collaborative activities due to excessive reliance on technology. - The teachers might face a

Group1: AREVALO, DV

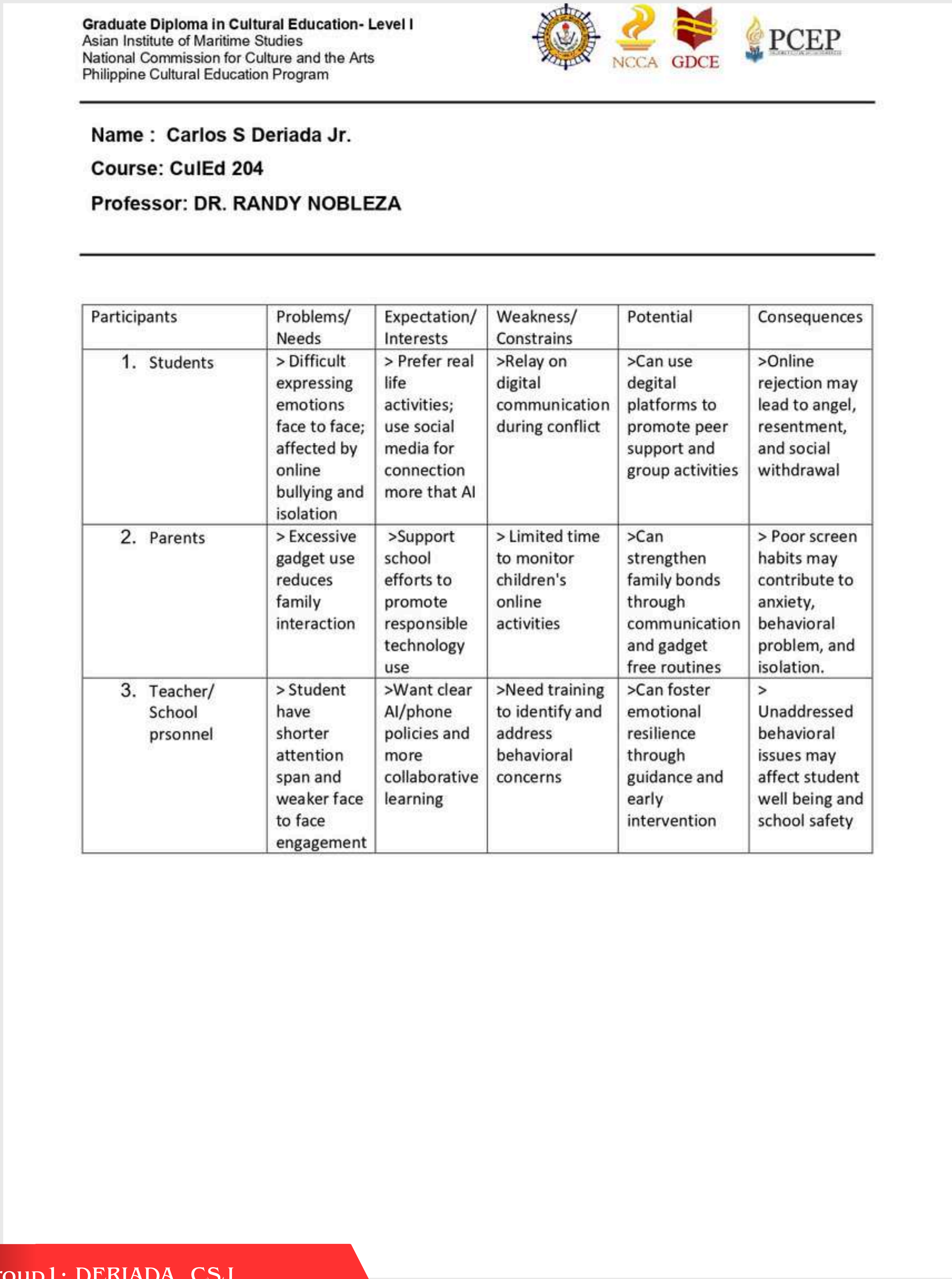
SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Problem and Objective Tree



		or completing all academic work.	primary subjects.	may be under distress - For the teachers to strengthen their collaboration with families and school support services to promote students' digital well-being and mental health	more problematic digital abuse or weakened interpersonal skills may negatively affect classroom relationships and learning. - A greater workload might dawn on Teachers. Leaving them in need of additional time to monitor AI use, address digital behavior issues, and provide student support.
3. Parents	- The problems they saw were difficulty in letting down gadgets during family interactions. - Influencing children's digital habit.	- They expect their children to use AI and social media responsibly while maintaining meaningful face-to-face relationships with family, friends, and classmates. - They hope their children are protected from mental distress associated with excessive screen time - Safer online environment for learners.	- Some parents may not fully understand ai and social media in order for them to guide their children properly. - Limited time for supervision and screen time limits because of housework and jobs necessary for the family.	- A strengthened family communication - Better monitoring digital activities	- A possibility of excessive screen use may reduce family communication and emotional closeness. - Lack of supervision may increase exposure to cyberbullying, inappropriate content, or unsafe online interactions.

Problem and Objective Tree



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name : Carlos S Deriada Jr.

Course: CulEd 204

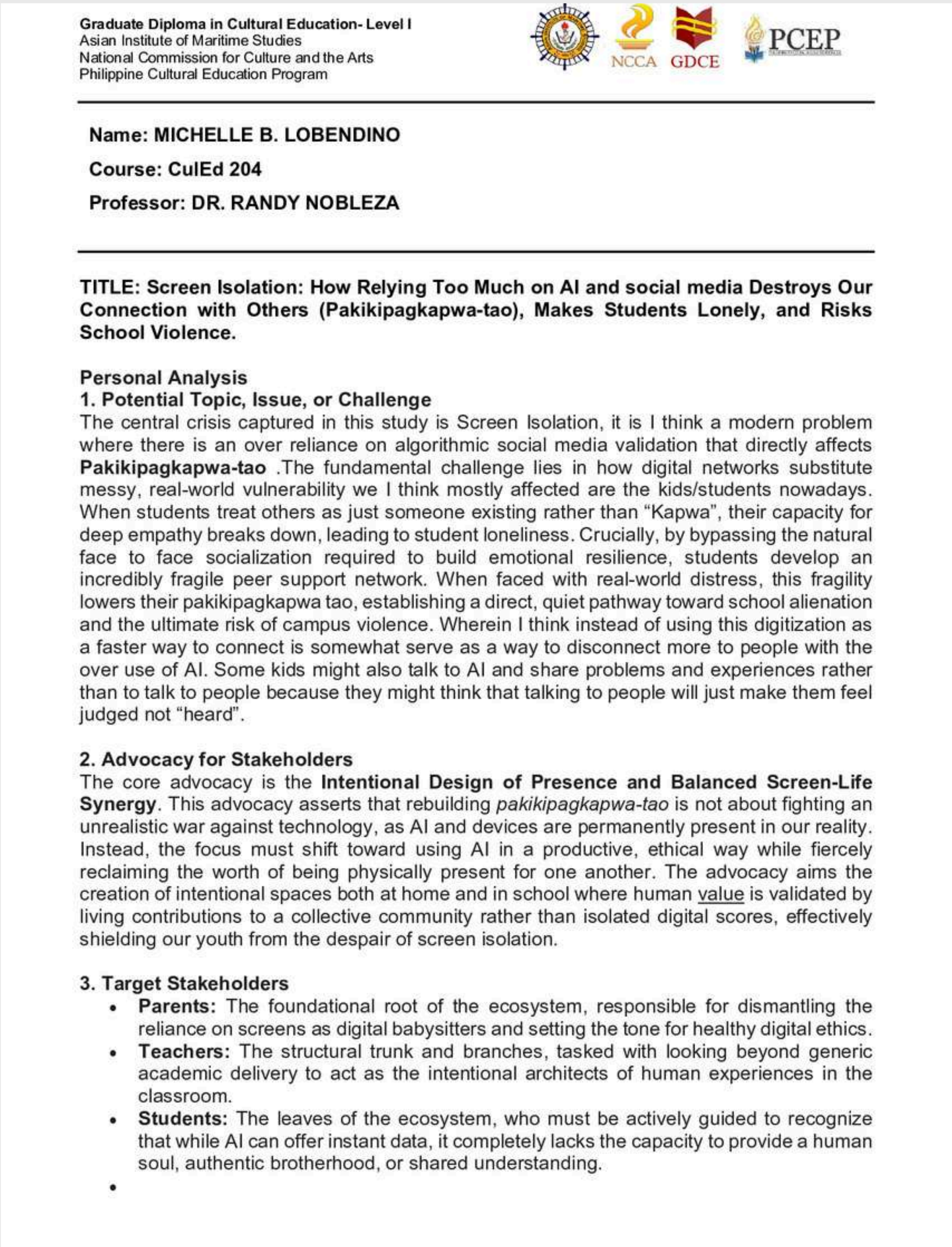
Professor: DR. RANDY NOBLEZA

Participants	Problems/ Needs	Expectation/ Interests	Weakness/ Constrains	Potential	Consequences
1. Students	> Difficult expressing emotions face to face; affected by online bullying and isolation	> Prefer real life activities; use social media for connection more that AI	>Relay on digital communication during conflict	>Can use degital platforms to promote peer support and group activities	>Online rejection may lead to angel, resentment, and social withdrawal
2. Parents	> Excessive gadget use reduces family interaction	>Support school efforts to promote responsible technology use	> Limited time to monitor children's online activities	>Can strengthen family bonds through communication and gadget free routines	> Poor screen habits may contribute to anxiety, behavioral problem, and isolation.
3. Teacher/ School prsonnel	> Student have shorter attention span and weaker face to face engagement	>Want clear AI/phone policies and more collaborative learning	>Need training to identify and address behavioral concerns	>Can foster emotional resilience through guidance and early intervention	> Unaddressed behavioral issues may affect student well being and school safety

Group1: DERIADA, CSJ

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Problem and Objective Tree



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National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

Name: MICHELLE B. LOBENDINO

Course: CulEd 204

Professor: DR. RANDY NOBLEZA

TITLE: Screen Isolation: How Relying Too Much on AI and social media Destroys Our Connection with Others (Pakikipagkapwa-tao), Makes Students Lonely, and Risks School Violence.

Personal Analysis

1. Potential Topic, Issue, or Challenge

The central crisis captured in this study is Screen Isolation, it is I think a modern problem where there is an over reliance on algorithmic social media validation that directly affects **Pakikipagkapwa-tao** .The fundamental challenge lies in how digital networks substitute messy, real-world vulnerability we I think mostly affected are the kids/students nowadays. When students treat others as just someone existing rather than “Kapwa”, their capacity for deep empathy breaks down, leading to student loneliness. Crucially, by bypassing the natural face to face socialization required to build emotional resilience, students develop an incredibly fragile peer support network. When faced with real-world distress, this fragility lowers their pakikipagkapwa tao, establishing a direct, quiet pathway toward school alienation and the ultimate risk of campus violence. Wherein I think instead of using this digitization as a faster way to connect is somewhat serve as a way to disconnect more to people with the over use of AI. Some kids might also talk to AI and share problems and experiences rather than to talk to people because they might think that talking to people will just make them feel judged not “heard”.

2. Advocacy for Stakeholders

The core advocacy is the **Intentional Design of Presence and Balanced Screen-Life Synergy**. This advocacy asserts that rebuilding *pakikipagkapwa-tao* is not about fighting an unrealistic war against technology, as AI and devices are permanently present in our reality. Instead, the focus must shift toward using AI in a productive, ethical way while fiercely reclaiming the worth of being physically present for one another. The advocacy aims the creation of intentional spaces both at home and in school where human value is validated by living contributions to a collective community rather than isolated digital scores, effectively shielding our youth from the despair of screen isolation.

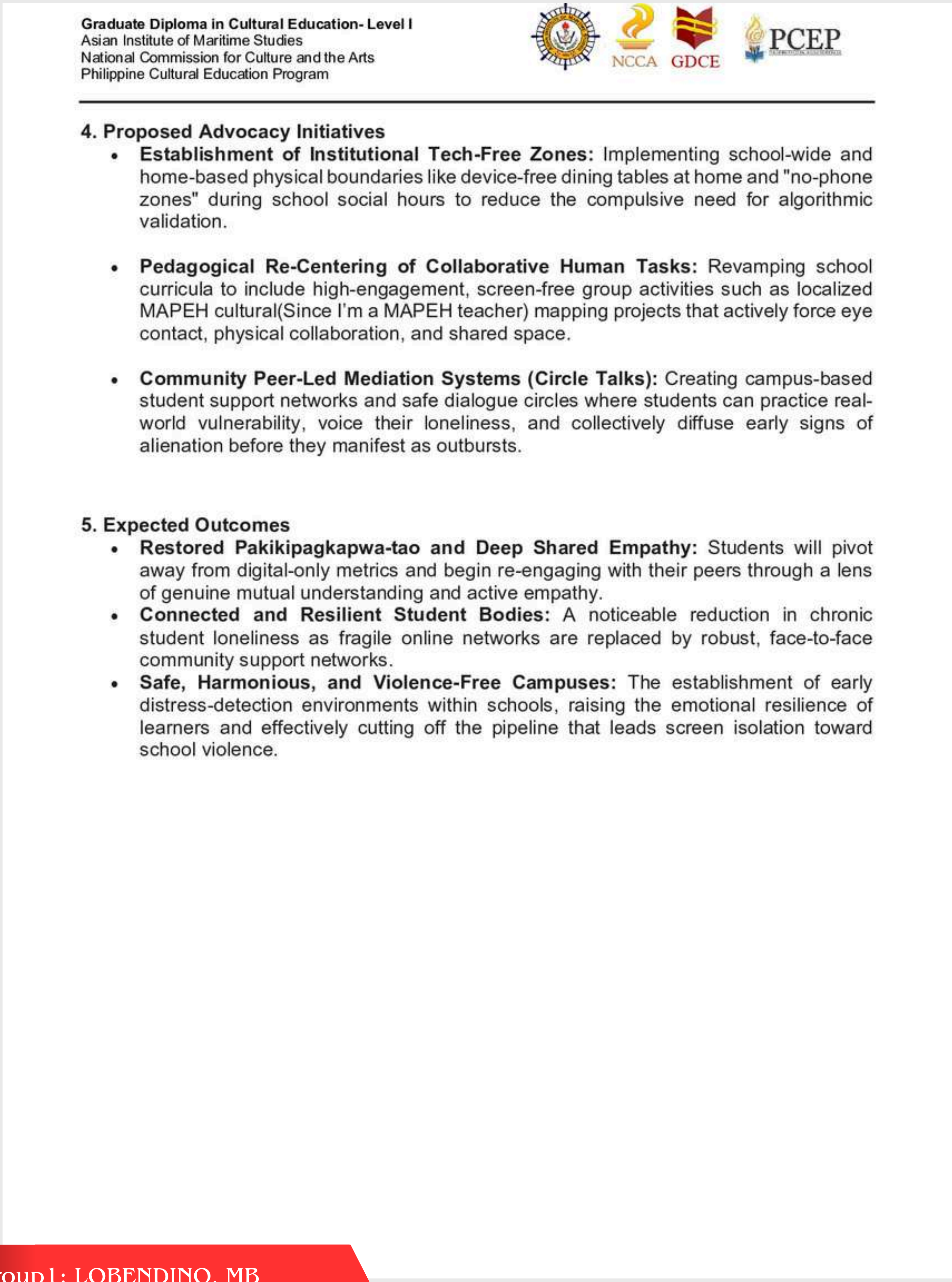
3. Target Stakeholders

- **Parents:** The foundational root of the ecosystem, responsible for dismantling the reliance on screens as digital babysitters and setting the tone for healthy digital ethics.
- **Teachers:** The structural trunk and branches, tasked with looking beyond generic academic delivery to act as the intentional architects of human experiences in the classroom.
- **Students:** The leaves of the ecosystem, who must be actively guided to recognize that while AI can offer instant data, it completely lacks the capacity to provide a human soul, authentic brotherhood, or shared understanding.
-

Group1: LOBENDINO, MB

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Problem and Objective Tree



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4. Proposed Advocacy Initiatives

- **Establishment of Institutional Tech-Free Zones:** Implementing school-wide and home-based physical boundaries like device-free dining tables at home and "no-phone zones" during school social hours to reduce the compulsive need for algorithmic validation.

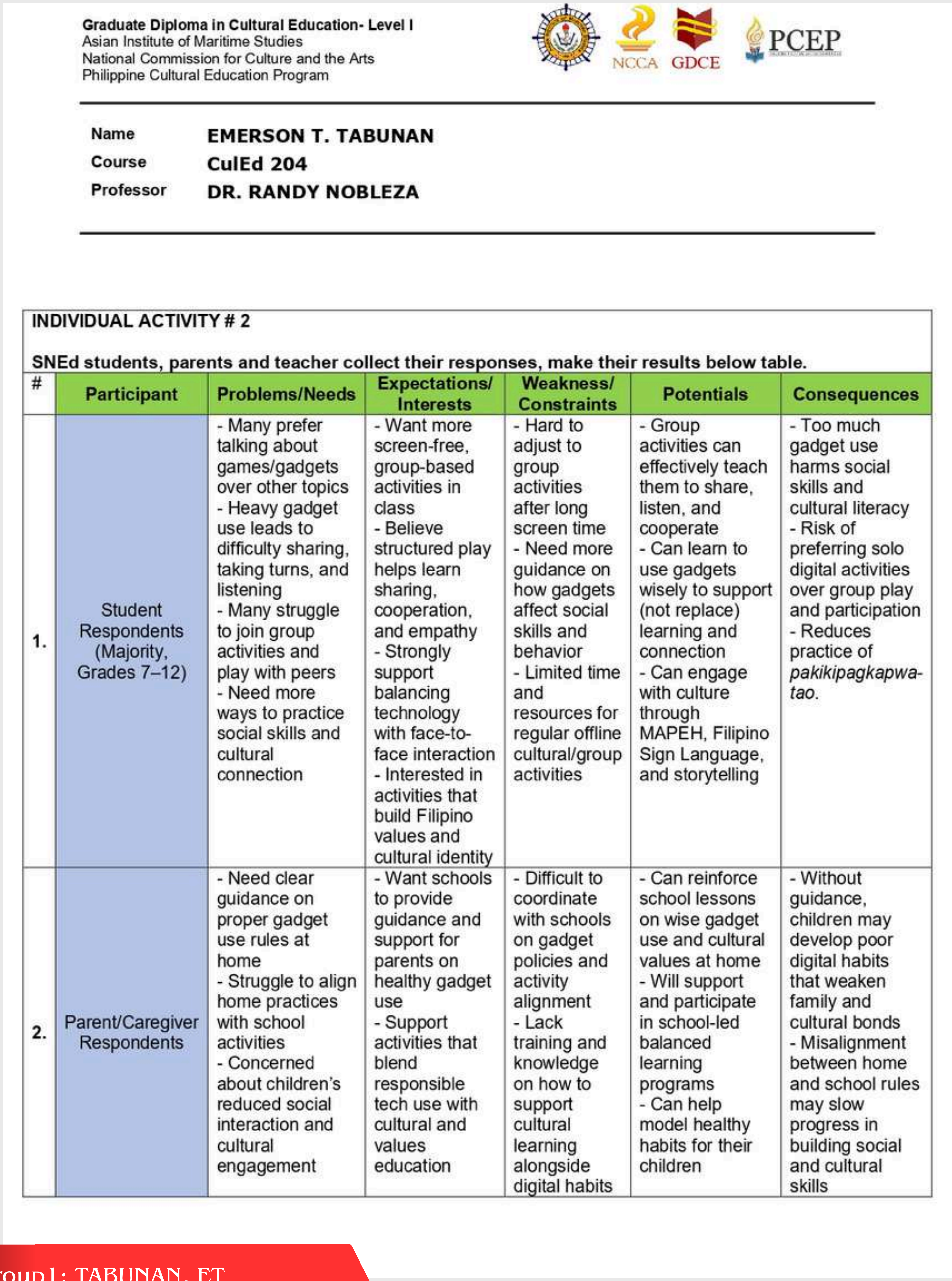
- **Pedagogical Re-Centering of Collaborative Human Tasks:** Revamping school curricula to include high-engagement, screen-free group activities such as localized MAPEH cultural(Since I'm a MAPEH teacher) mapping projects that actively force eye contact, physical collaboration, and shared space.

- **Community Peer-Led Mediation Systems (Circle Talks):** Creating campus-based student support networks and safe dialogue circles where students can practice real-world vulnerability, voice their loneliness, and collectively diffuse early signs of alienation before they manifest as outbursts.

5. Expected Outcomes

- **Restored Pakikipagkapwa-tao and Deep Shared Empathy:** Students will pivot away from digital-only metrics and begin re-engaging with their peers through a lens of genuine mutual understanding and active empathy.
- **Connected and Resilient Student Bodies:** A noticeable reduction in chronic student loneliness as fragile online networks are replaced by robust, face-to-face community support networks.
- **Safe, Harmonious, and Violence-Free Campuses:** The establishment of early distress-detection environments within schools, raising the emotional resilience of learners and effectively cutting off the pipeline that leads screen isolation toward school violence.

Problem and Objective Tree



Graduate Diploma in Cultural Education- Level I
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National Commission for Culture and the Arts
Philippine Cultural Education Program

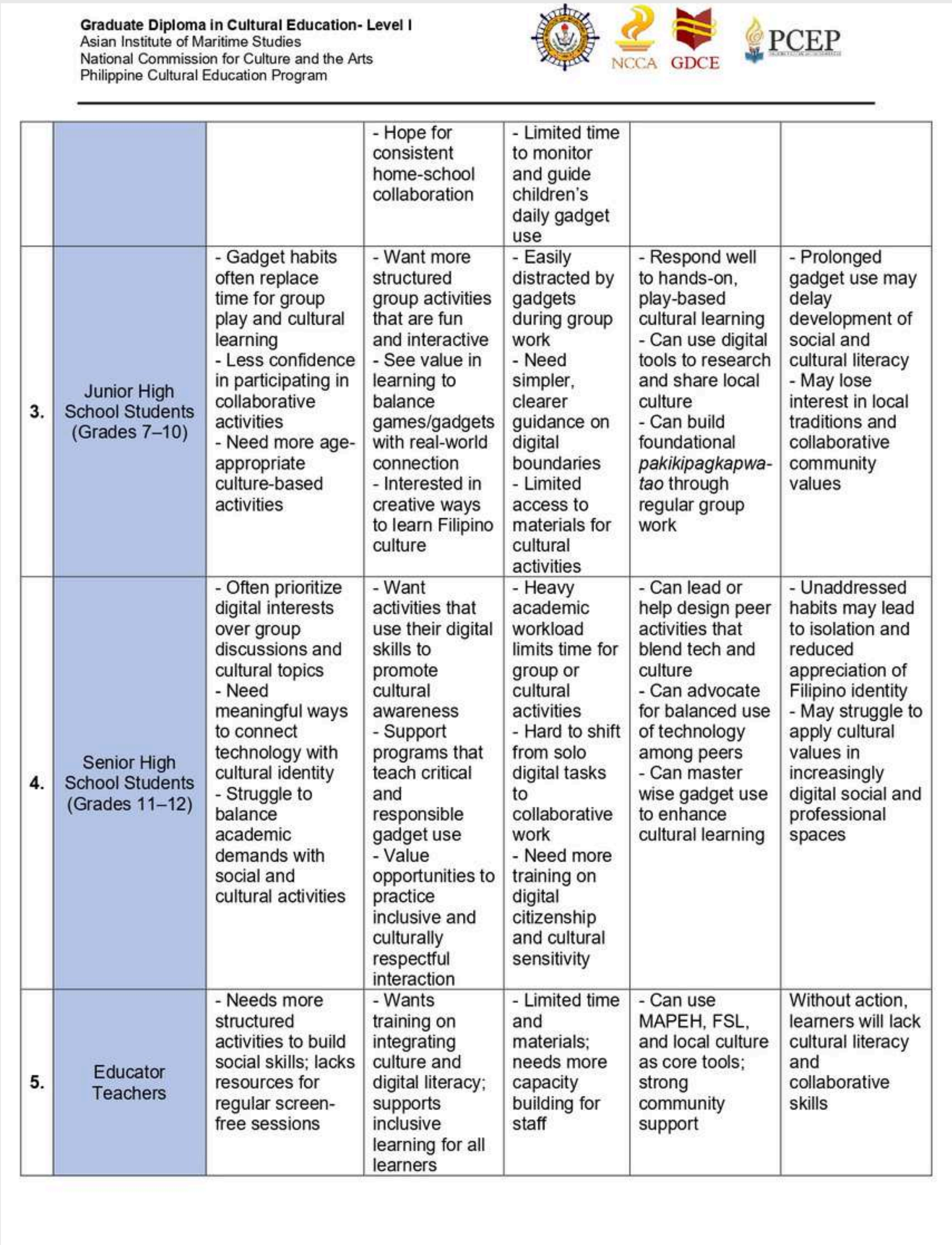
Name	**EMERSON T. TABUNAN**
Course	**CulEd 204**
Professor	**DR. RANDY NOBLEZA**

INDIVIDUAL ACTIVITY # 2

SNEd students, parents and teacher collect their responses, make their results below table.

#	Participant	Problems/Needs	Expectations/ Interests	Weakness/ Constraints	Potentials	Consequences
1.	Student Respondents (Majority, Grades 7–12)	- Many prefer talking about games/gadgets over other topics - Heavy gadget use leads to difficulty sharing, taking turns, and listening - Many struggle to join group activities and play with peers - Need more ways to practice social skills and cultural connection	- Want more screen-free, group-based activities in class - Believe structured play helps learn sharing, cooperation, and empathy - Strongly support balancing technology with face-to-face interaction - Interested in activities that build Filipino values and cultural identity	- Hard to adjust to group activities after long screen time - Need more guidance on how gadgets affect social skills and behavior - Limited time and resources for regular offline cultural/group activities	- Group activities can effectively teach them to share, listen, and cooperate - Can learn to use gadgets wisely to support (not replace) learning and connection - Can engage with culture through MAPEH, Filipino Sign Language, and storytelling	- Too much gadget use harms social skills and cultural literacy - Risk of preferring solo digital activities over group play and participation - Reduces practice of *pakikipagkapwa-tao.*
2.	Parent/Caregiver Respondents	- Need clear guidance on proper gadget use rules at home - Struggle to align home practices with school activities - Concerned about children's reduced social interaction and cultural engagement	- Want schools to provide guidance and support for parents on healthy gadget use - Support activities that blend responsible tech use with cultural and values education	- Difficult to coordinate with schools on gadget policies and activity alignment - Lack training and knowledge on how to support cultural learning alongside digital habits	- Can reinforce school lessons on wise gadget use and cultural values at home - Will support and participate in school-led balanced learning programs - Can help model healthy habits for their children	- Without guidance, children may develop poor digital habits that weaken family and cultural bonds - Misalignment between home and school rules may slow progress in building social and cultural skills

Problem and Objective Tree



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			- Hope for consistent home-school collaboration	- Limited time to monitor and guide children's daily gadget use		
3.	Junior High School Students (Grades 7–10)	- Gadget habits often replace time for group play and cultural learning - Less confidence in participating in collaborative activities - Need more age-appropriate culture-based activities	- Want more structured group activities that are fun and interactive - See value in learning to balance games/gadgets with real-world connection - Interested in creative ways to learn Filipino culture	- Easily distracted by gadgets during group work - Need simpler, clearer guidance on digital boundaries - Limited access to materials for cultural activities	- Respond well to hands-on, play-based cultural learning - Can use digital tools to research and share local culture - Can build foundational *pakikipagkapwa-tao* through regular group work	- Prolonged gadget use may delay development of social and cultural literacy - May lose interest in local traditions and collaborative community values
4.	Senior High School Students (Grades 11–12)	- Often prioritize digital interests over group discussions and cultural topics - Need meaningful ways to connect technology with cultural identity - Struggle to balance academic demands with social and cultural activities	- Want activities that use their digital skills to promote cultural awareness - Support programs that teach critical and responsible gadget use - Value opportunities to practice inclusive and culturally respectful interaction	- Heavy academic workload limits time for group or cultural activities - Hard to shift from solo digital tasks to collaborative work - Need more training on digital citizenship and cultural sensitivity	- Can lead or help design peer activities that blend tech and culture - Can advocate for balanced use of technology among peers - Can master wise gadget use to enhance cultural learning	- Unaddressed habits may lead to isolation and reduced appreciation of Filipino identity - May struggle to apply cultural values in increasingly digital social and professional spaces
5.	Educator Teachers	- Needs more structured activities to build social skills; lacks resources for regular screen-free sessions	- Wants training on integrating culture and digital literacy; supports inclusive learning for all learners	- Limited time and materials; needs more capacity building for staff	- Can use MAPEH, FSL, and local culture as core tools; strong community support	Without action, learners will lack cultural literacy and collaborative skills

Group 1: TABUNAN, ET

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Participant's Analysis

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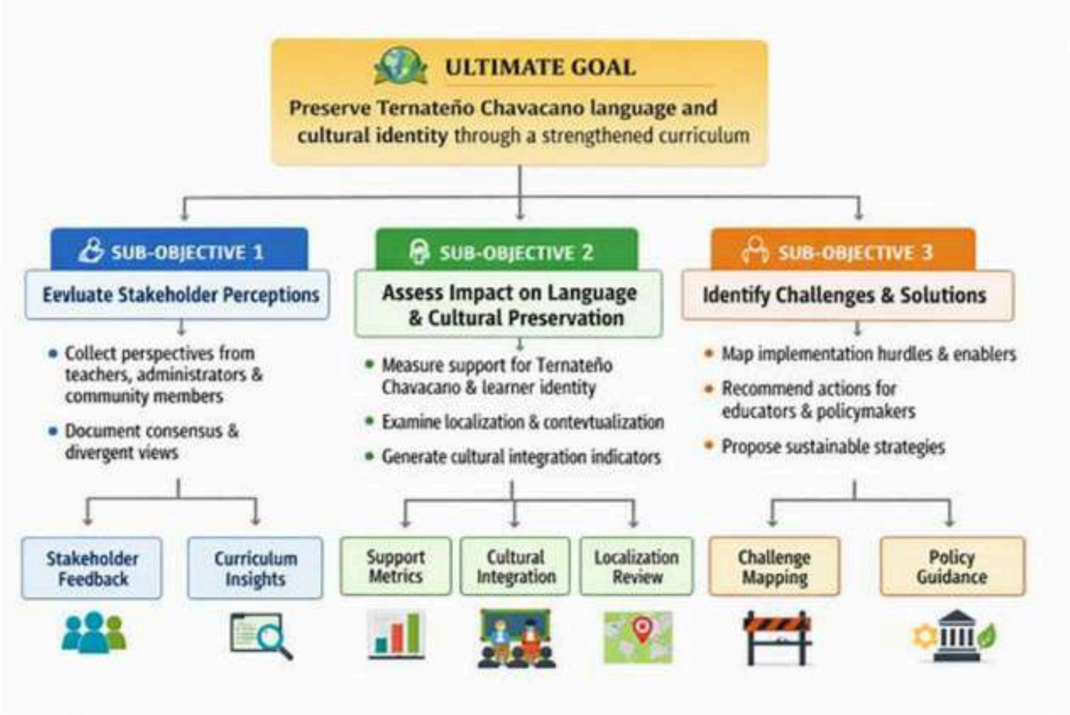
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Katrina Eunice A. Cenizal, Romel Misa, Katrina Allysa Biag, Rolando Viray, Michelle Dumdum
Course	CulEd204
Professor	Dr. Randy Nobleza

Objective Tree



ULTIMATE GOAL

Preserve Ternateño Chavacano language and cultural identity through a strengthened curriculum

SUB-OBJECTIVE 1

Eevluate Stakeholder Perceptions

- Collect perspectives from teachers, administrators & community members
- Document consensus & divergent views

Stakeholder Feedback

Curriculum Insights

SUB-OBJECTIVE 2

Assess Impact on Language & Cultural Preservation

- Measure support for Ternateño Chavacano & learner identity
- Examine localization & contevtualization
- Generate cultural integration indicators

Support Metrics

Cultural Integration

Localization Review

SUB-OBJECTIVE 3

Identify Challenges & Solutions

- Map implementation hurdles & enablers
- Recommend actions for educators & policymakers
- Propose sustainable strategies

Challenge Mapping

Policy Guidance

Group 2

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Participant's Analysis

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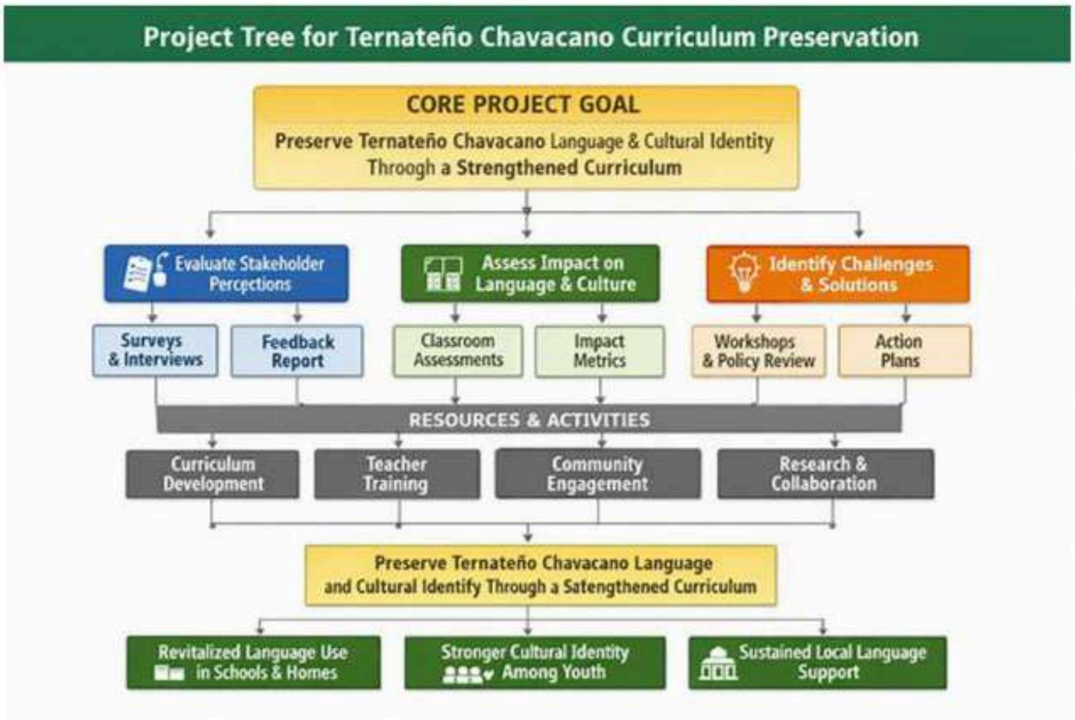
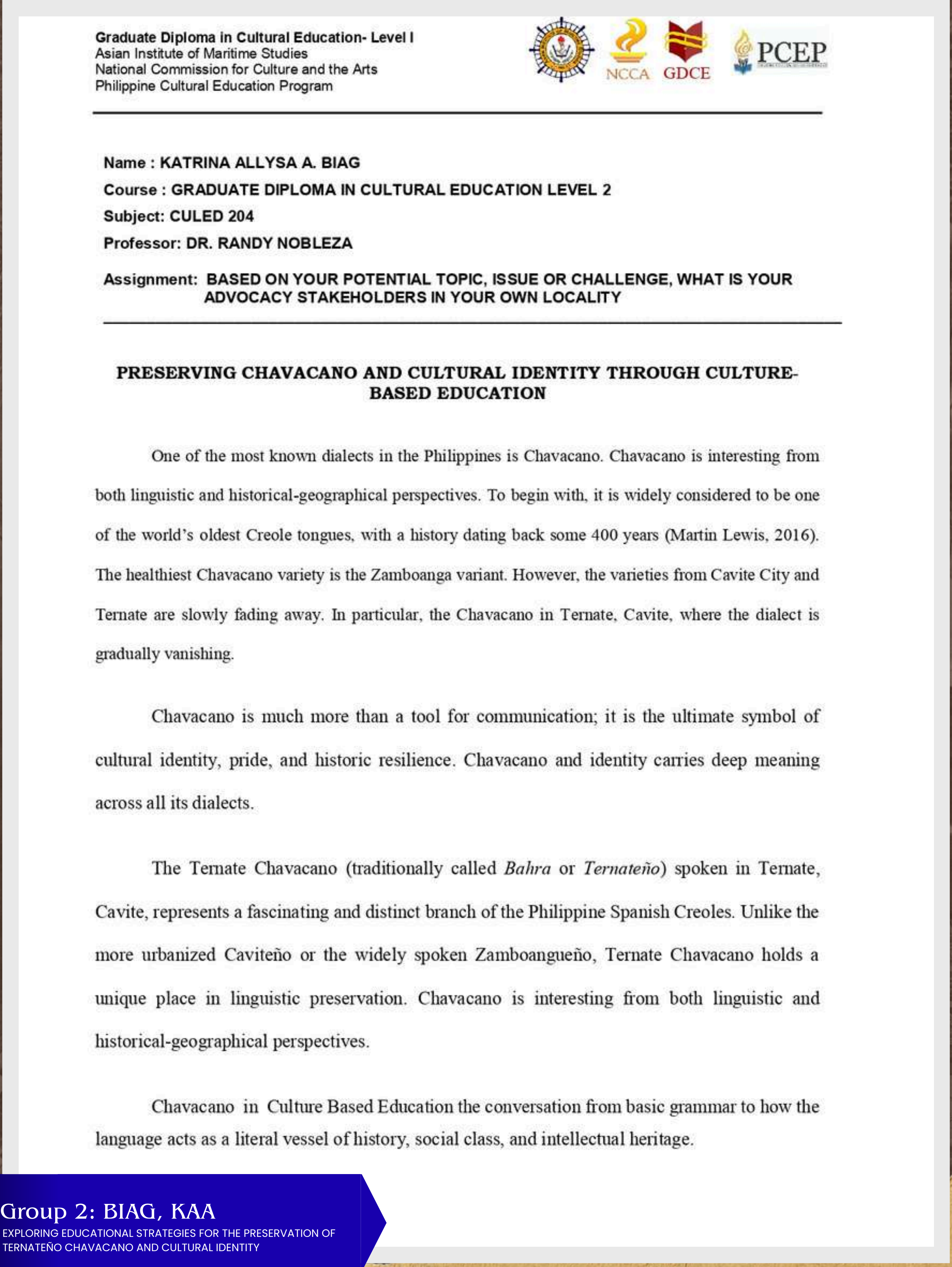
Project Tree


Project Tree for Ternateño Chavacano Curriculum Preservation
CORE PROJECT GOAL
Preserve Ternateño Chavacano Language & Cultural Identity Through a Strengthened Curriculum
Evaluate Stakeholder Percpctions
Assess Impact on Language & Culture
Identify Challenges & Solutions
Surveys & Interviews
Feedback Report
Classroom Assessments
Impact Metrics
Workshops & Policy Review
Action Plans
RESOURCES & ACTIVITIES
Curriculum Development
Teacher Training
Community Engagement
Research & Collaboration
Preserve Ternateño Chavacano Language and Cultural Identify Through a Satengthened Curriculum
Revitalized Language Use in Schools & Homes
Stronger Cultural Identity Among Youth
Sustained Local Language Support

Participant's Analysis



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

Name : KATRINA ALLYSA A. BIAG
Course : GRADUATE DIPLOMA IN CULTURAL EDUCATION LEVEL 2
Subject: CULED 204
Professor: DR. RANDY NOBLEZA

Assignment: BASED ON YOUR POTENTIAL TOPIC, ISSUE OR CHALLENGE, WHAT IS YOUR ADVOCACY STAKEHOLDERS IN YOUR OWN LOCALITY

PRESERVING CHAVACANO AND CULTURAL IDENTITY THROUGH CULTURE-BASED EDUCATION

One of the most known dialects in the Philippines is Chavacano. Chavacano is interesting from both linguistic and historical-geographical perspectives. To begin with, it is widely considered to be one of the world's oldest Creole tongues, with a history dating back some 400 years (Martin Lewis, 2016). The healthiest Chavacano variety is the Zamboanga variant. However, the varieties from Cavite City and Ternate are slowly fading away. In particular, the Chavacano in Ternate, Cavite, where the dialect is gradually vanishing.

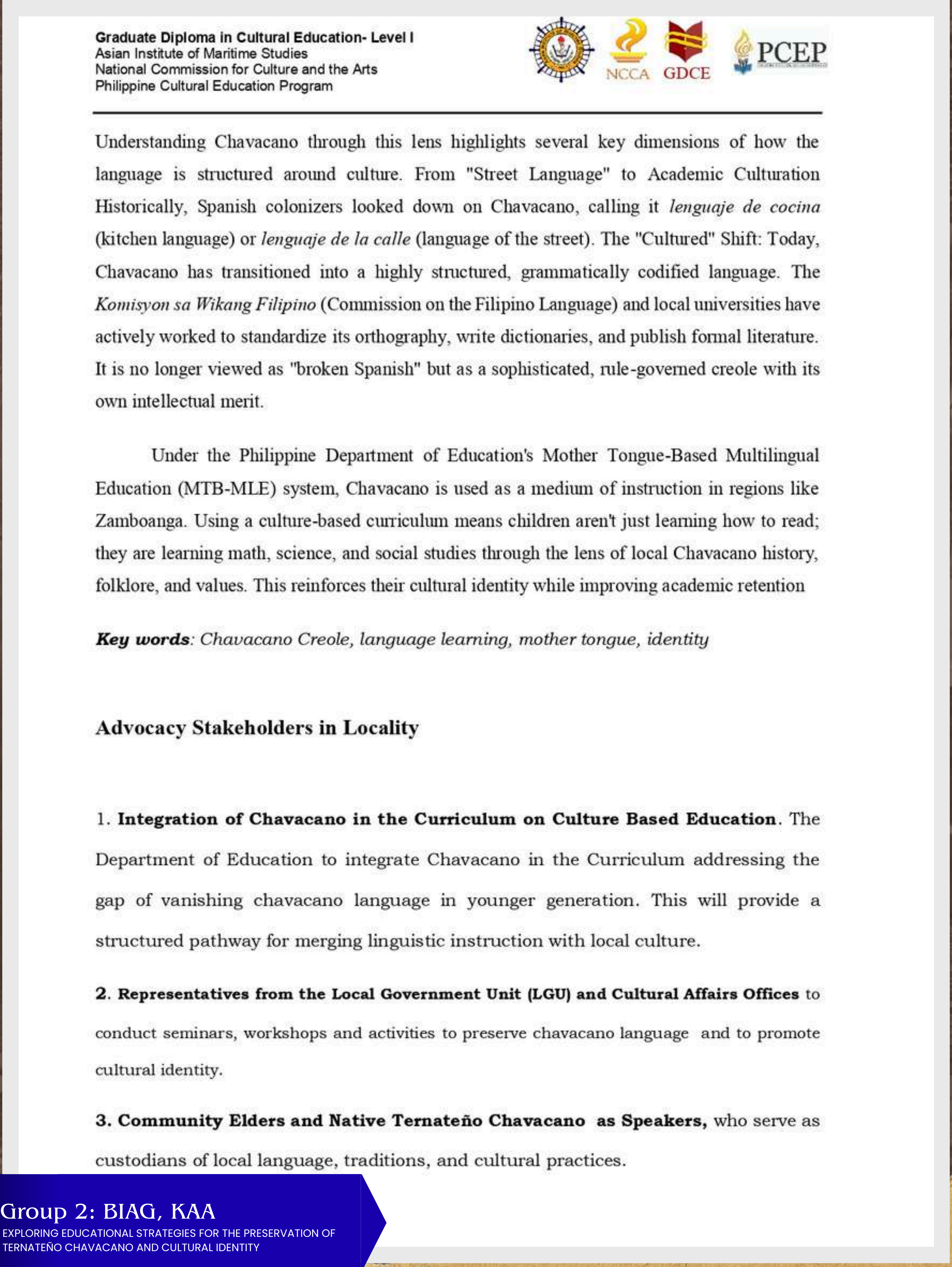
Chavacano is much more than a tool for communication; it is the ultimate symbol of cultural identity, pride, and historic resilience. Chavacano and identity carries deep meaning across all its dialects.

The Ternate Chavacano (traditionally called *Bahra* or *Ternateño*) spoken in Ternate, Cavite, represents a fascinating and distinct branch of the Philippine Spanish Creoles. Unlike the more urbanized Caviteño or the widely spoken Zamboangueño, Ternate Chavacano holds a unique place in linguistic preservation. Chavacano is interesting from both linguistic and historical-geographical perspectives.

Chavacano in Culture Based Education the conversation from basic grammar to how the language acts as a literal vessel of history, social class, and intellectual heritage.

Group 2: BIAG, KAA
EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Participant's Analysis



Understanding Chavacano through this lens highlights several key dimensions of how the language is structured around culture. From "Street Language" to Academic Culturation Historically, Spanish colonizers looked down on Chavacano, calling it *lenguaje de cocina* (kitchen language) or *lenguaje de la calle* (language of the street). The "Cultured" Shift: Today, Chavacano has transitioned into a highly structured, grammatically codified language. The *Komisyon sa Wikang Filipino* (Commission on the Filipino Language) and local universities have actively worked to standardize its orthography, write dictionaries, and publish formal literature. It is no longer viewed as "broken Spanish" but as a sophisticated, rule-governed creole with its own intellectual merit.

Under the Philippine Department of Education's Mother Tongue-Based Multilingual Education (MTB-MLE) system, Chavacano is used as a medium of instruction in regions like Zamboanga. Using a culture-based curriculum means children aren't just learning how to read; they are learning math, science, and social studies through the lens of local Chavacano history, folklore, and values. This reinforces their cultural identity while improving academic retention

Key words: *Chavacano Creole, language learning, mother tongue, identity*

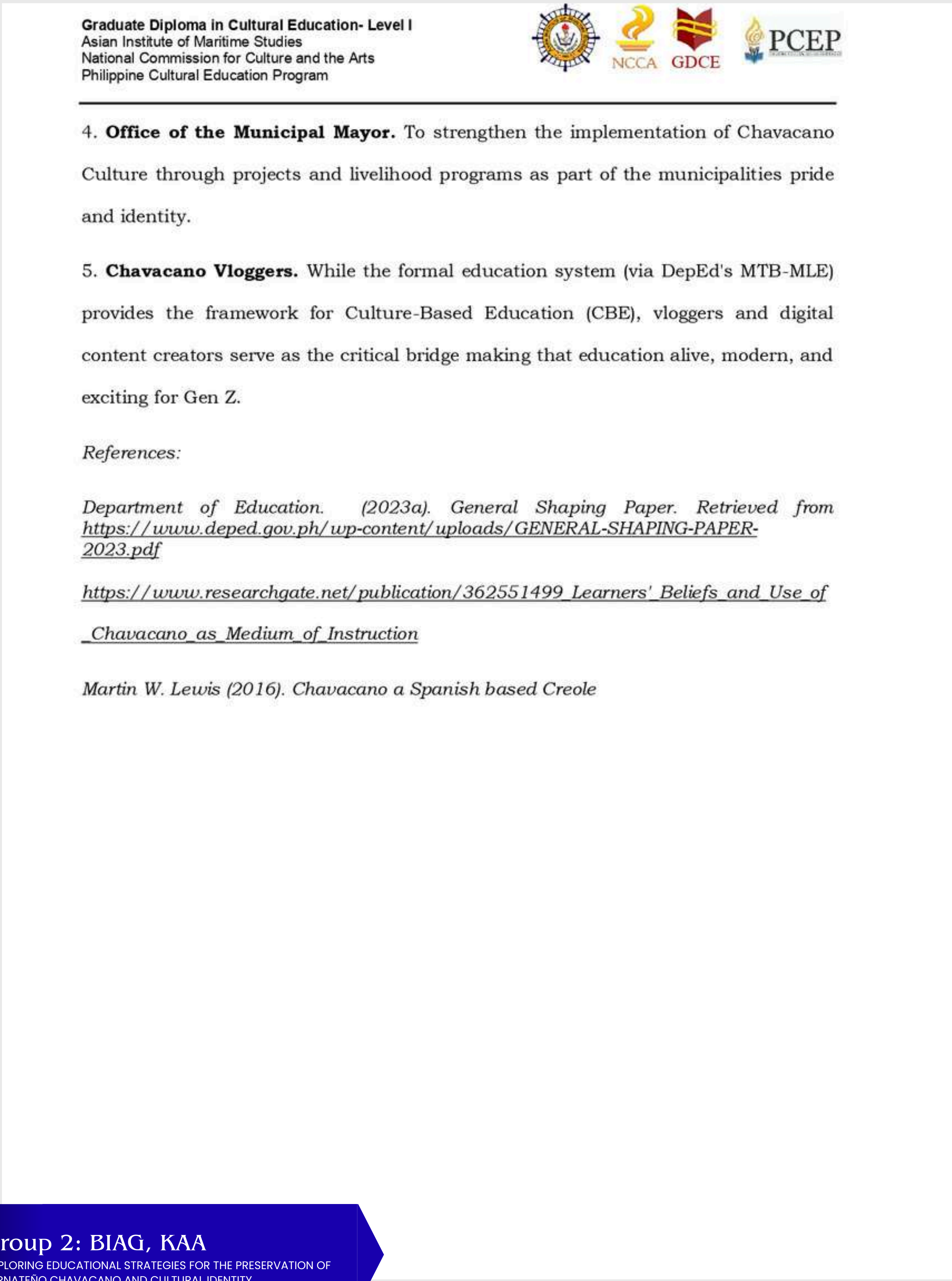
Advocacy Stakeholders in Locality

1. **Integration of Chavacano in the Curriculum on Culture Based Education**. The Department of Education to integrate Chavacano in the Curriculum addressing the gap of vanishing chavacano language in younger generation. This will provide a structured pathway for merging linguistic instruction with local culture.

2. **Representatives from the Local Government Unit (LGU) and Cultural Affairs Offices** to conduct seminars, workshops and activities to preserve chavacano language and to promote cultural identity.

3. **Community Elders and Native Ternateño Chavacano as Speakers,** who serve as custodians of local language, traditions, and cultural practices.

Participant's Analysis



4. **Office of the Municipal Mayor.** To strengthen the implementation of Chavacano Culture through projects and livelihood programs as part of the municipalities pride and identity.

5. **Chavacano Vloggers.** While the formal education system (via DepEd's MTB-MLE) provides the framework for Culture-Based Education (CBE), vloggers and digital content creators serve as the critical bridge making that education alive, modern, and exciting for Gen Z.

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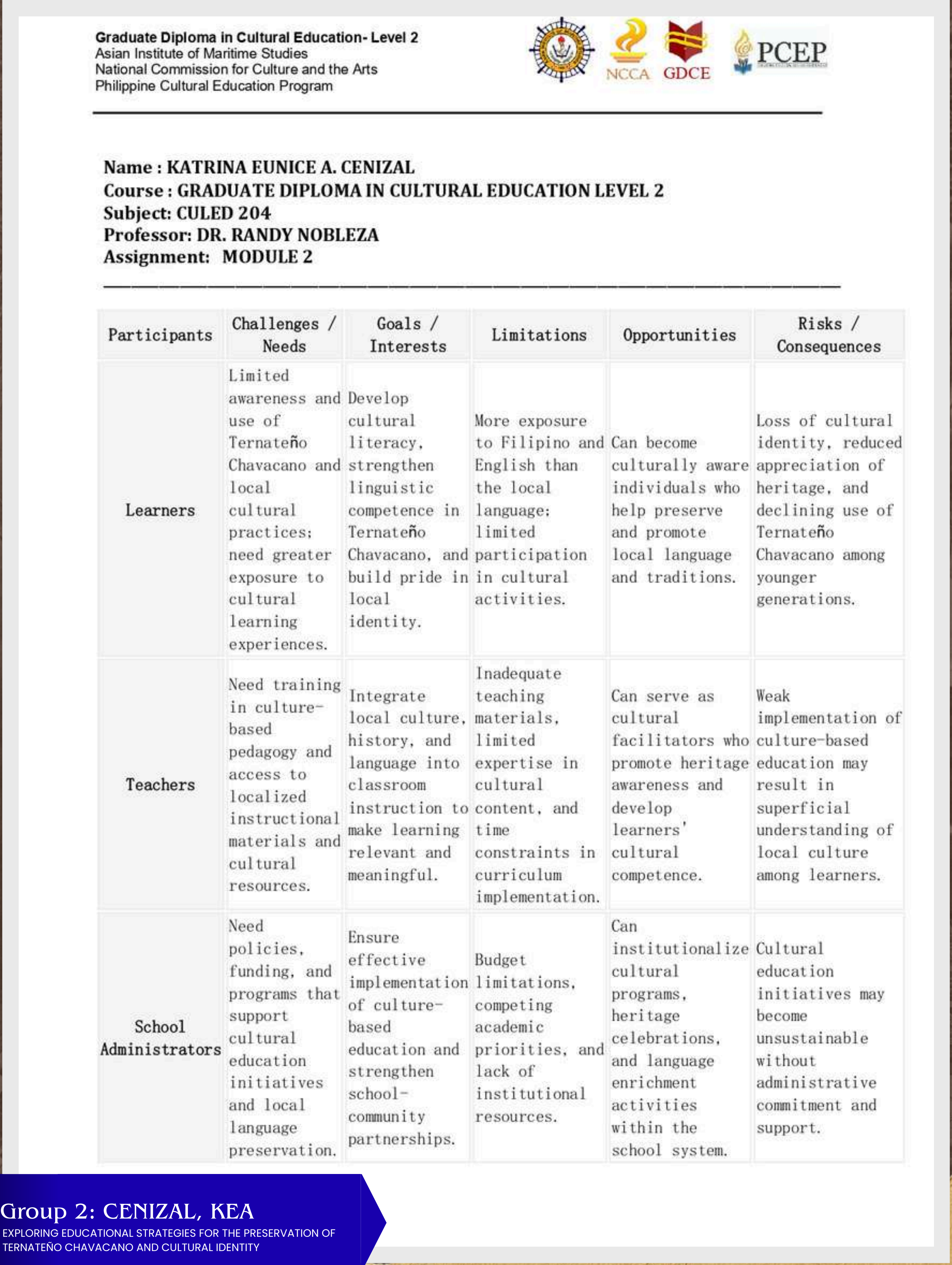
https://www.researchgate.net/publication/362551499_Learners'_Beliefs_and_Use_of_Chavacano_as_Medium_of_Instruction

Martin W. Lewis (2016). Chavacano a Spanish based Creole

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 2
LOGFRAME MATRIX

Participant's Analysis



Graduate Diploma in Cultural Education- Level 2
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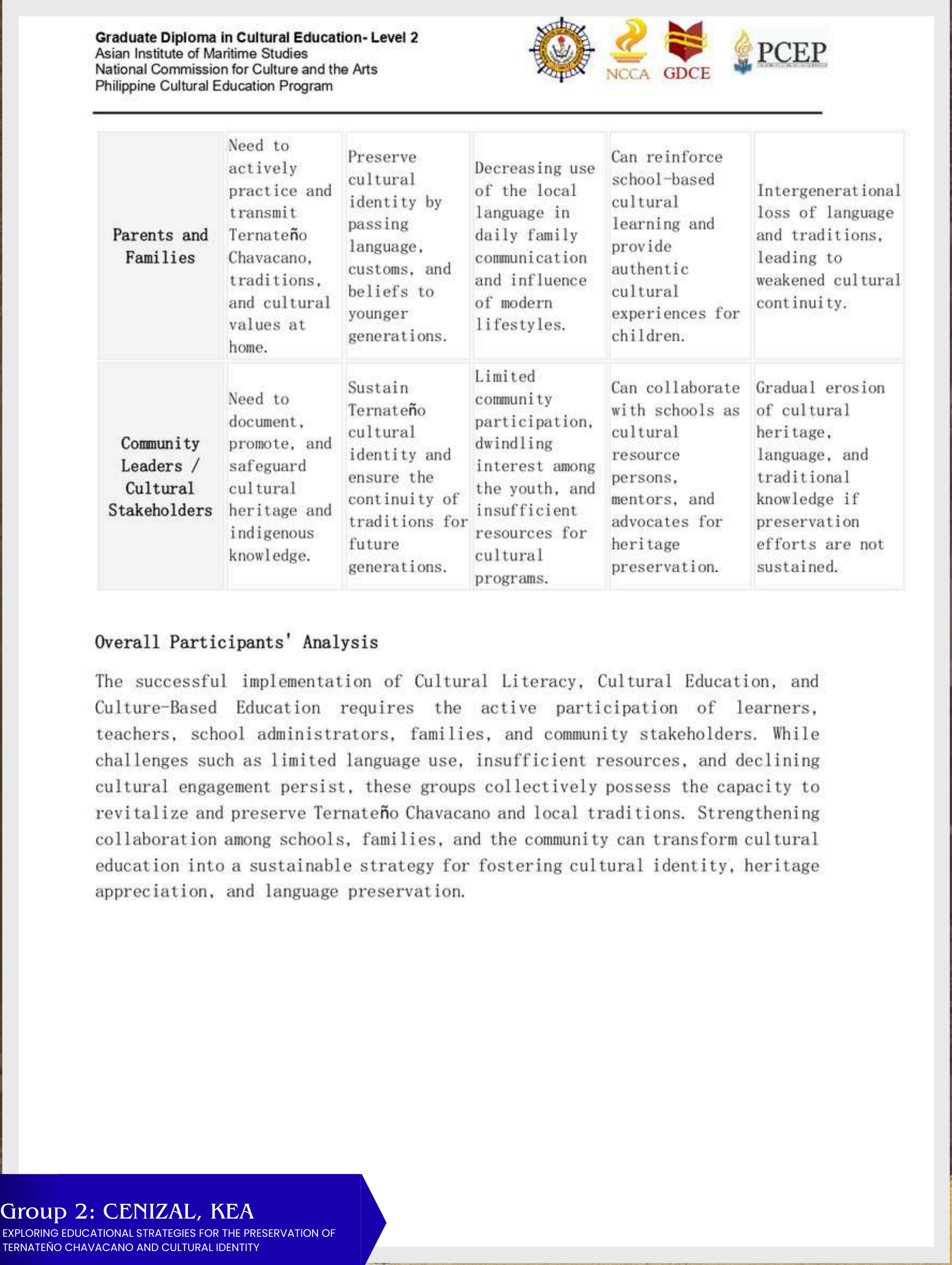
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name : KATRINA EUNICE A. CENIZAL
Course : GRADUATE DIPLOMA IN CULTURAL EDUCATION LEVEL 2
Subject: CULED 204
Professor: DR. RANDY NOBLEZA
Assignment: MODULE 2

Participants	Challenges / Needs	Goals / Interests	Limitations	Opportunities	Risks / Consequences
Learners	Limited awareness and use of Ternateño Chavacano and local cultural practices; need greater exposure to cultural learning experiences.	Develop cultural literacy, strengthen linguistic competence in Ternateño Chavacano, and build pride in local identity.	More exposure to Filipino and English than the local language; limited participation in cultural activities.	Can become culturally aware individuals who help preserve and promote local language and traditions.	Loss of cultural identity, reduced appreciation of heritage, and declining use of Ternateño Chavacano among younger generations.
Teachers	Need training in culture-based pedagogy and access to localized instructional materials and cultural resources.	Integrate local culture, history, and language into classroom instruction to make learning relevant and meaningful.	Inadequate teaching materials, limited expertise in cultural content, and time constraints in curriculum implementation.	Can serve as cultural facilitators who promote heritage awareness and develop learners' cultural competence.	Weak implementation of culture-based education may result in superficial understanding of local culture among learners.
School Administrators	Need policies, funding, and programs that support cultural education initiatives and local language preservation.	Ensure effective implementation of culture-based education and strengthen school-community partnerships.	Budget limitations, competing academic priorities, and lack of institutional resources.	Can institutionalize cultural programs, heritage celebrations, and language enrichment activities within the school system.	Cultural education initiatives may become unsustainable without administrative commitment and support.

Group 2: CENIZAL, KEA
EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Participant's Analysis



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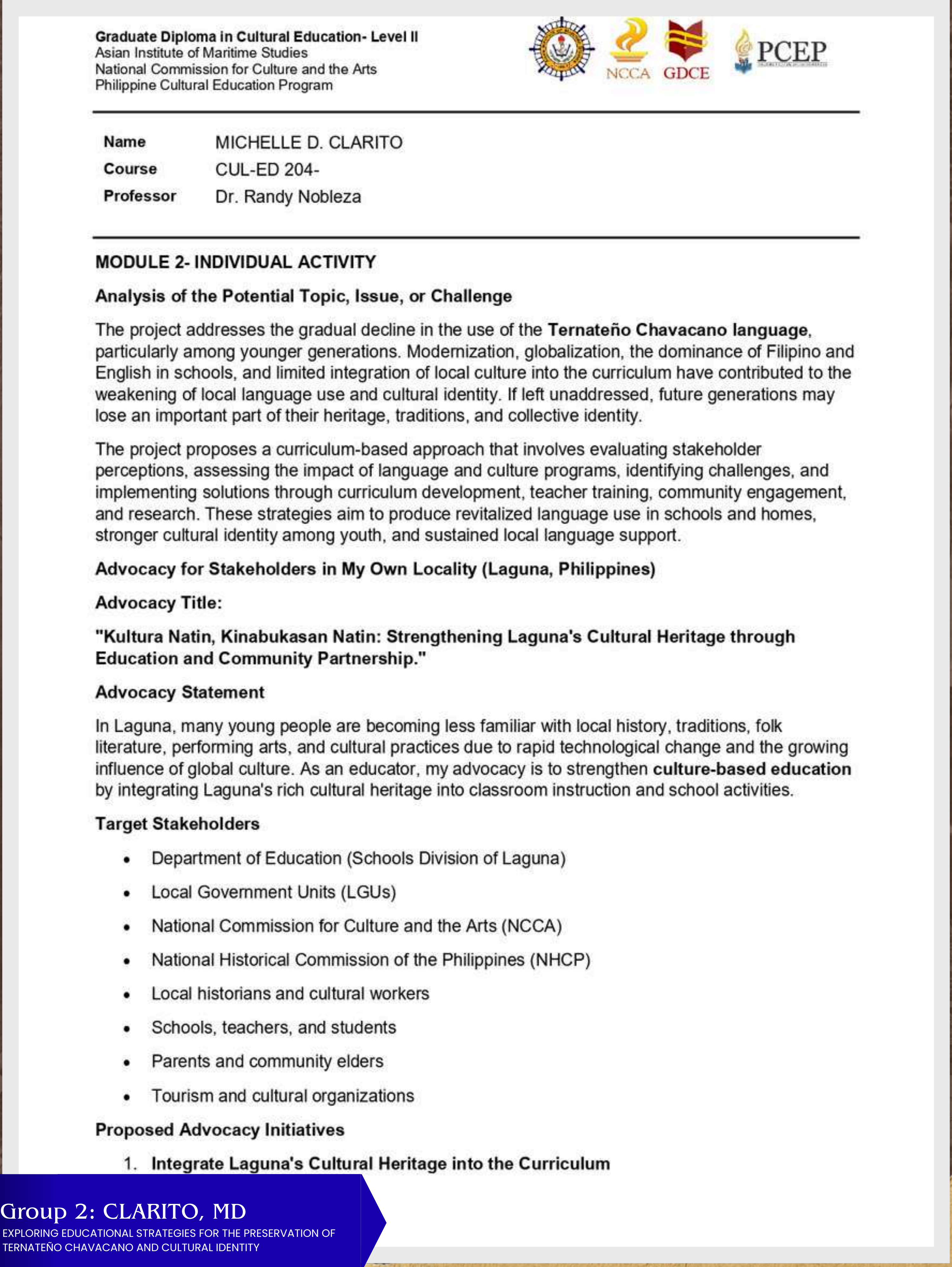
Parents and Families	Need to actively practice and transmit Ternateño Chavacano, traditions, and cultural values at home.	Preserve cultural identity by passing language, customs, and beliefs to younger generations.	Decreasing use of the local language in daily family communication and influence of modern lifestyles.	Can reinforce school-based cultural learning and provide authentic cultural experiences for children.	Intergenerational loss of language and traditions, leading to weakened cultural continuity.
Community Leaders / Cultural Stakeholders	Need to document, promote, and safeguard cultural heritage and indigenous knowledge.	Sustain Ternateño cultural identity and ensure the continuity of traditions for future generations.	Limited community participation, dwindling interest among the youth, and insufficient resources for cultural programs.	Can collaborate with schools as cultural resource persons, mentors, and advocates for heritage preservation.	Gradual erosion of cultural heritage, language, and traditional knowledge if preservation efforts are not sustained.

Overall Participants' Analysis

The successful implementation of Cultural Literacy, Cultural Education, and Culture-Based Education requires the active participation of learners, teachers, school administrators, families, and community stakeholders. While challenges such as limited language use, insufficient resources, and declining cultural engagement persist, these groups collectively possess the capacity to revitalize and preserve Ternateño Chavacano and local traditions. Strengthening collaboration among schools, families, and the community can transform cultural education into a sustainable strategy for fostering cultural identity, heritage appreciation, and language preservation.

Participant's Analysis



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Philippine Cultural Education Program

Name	MICHELLE D. CLARITO
Course	CUL-ED 204-
Professor	Dr. Randy Nobleza

MODULE 2- INDIVIDUAL ACTIVITY

Analysis of the Potential Topic, Issue, or Challenge

The project addresses the gradual decline in the use of the **Ternateño Chavacano language**, particularly among younger generations. Modernization, globalization, the dominance of Filipino and English in schools, and limited integration of local culture into the curriculum have contributed to the weakening of local language use and cultural identity. If left unaddressed, future generations may lose an important part of their heritage, traditions, and collective identity.

The project proposes a curriculum-based approach that involves evaluating stakeholder perceptions, assessing the impact of language and culture programs, identifying challenges, and implementing solutions through curriculum development, teacher training, community engagement, and research. These strategies aim to produce revitalized language use in schools and homes, stronger cultural identity among youth, and sustained local language support.

Advocacy for Stakeholders in My Own Locality (Laguna, Philippines)

Advocacy Title:

"Kultura Natin, Kinabukasan Natin: Strengthening Laguna's Cultural Heritage through Education and Community Partnership."

Advocacy Statement

In Laguna, many young people are becoming less familiar with local history, traditions, folk literature, performing arts, and cultural practices due to rapid technological change and the growing influence of global culture. As an educator, my advocacy is to strengthen **culture-based education** by integrating Laguna's rich cultural heritage into classroom instruction and school activities.

Target Stakeholders

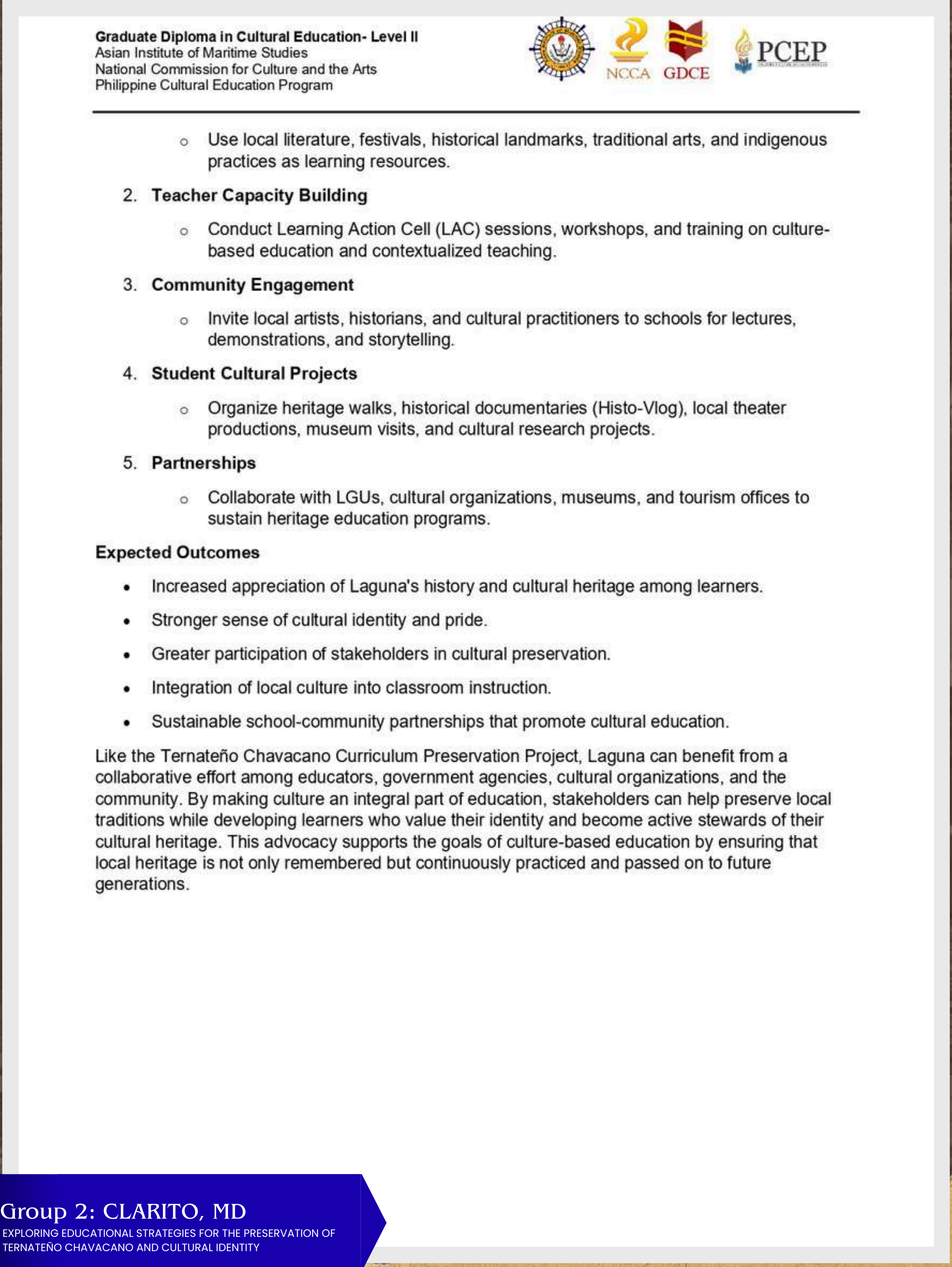
- Department of Education (Schools Division of Laguna)
- Local Government Units (LGUs)
- National Commission for Culture and the Arts (NCCA)
- National Historical Commission of the Philippines (NHCP)
- Local historians and cultural workers
- Schools, teachers, and students
- Parents and community elders
- Tourism and cultural organizations

Proposed Advocacy Initiatives

1. **Integrate Laguna's Cultural Heritage into the Curriculum**

Group 2: CLARITO, MD
EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Participant's Analysis



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  - Use local literature, festivals, historical landmarks, traditional arts, and indigenous practices as learning resources.

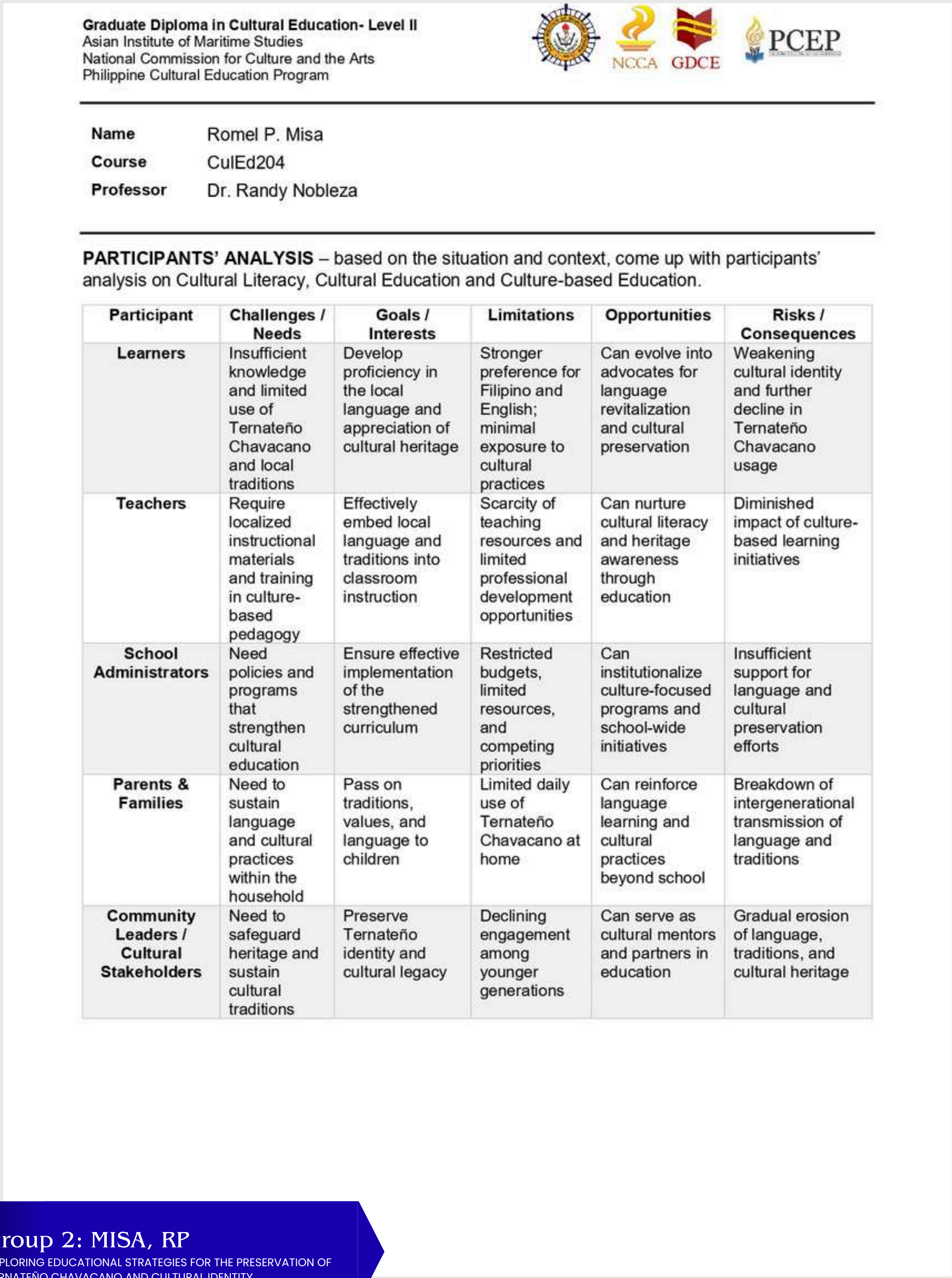
2. **Teacher Capacity Building**
   - Conduct Learning Action Cell (LAC) sessions, workshops, and training on culture-based education and contextualized teaching.
3. **Community Engagement**
   - Invite local artists, historians, and cultural practitioners to schools for lectures, demonstrations, and storytelling.
4. **Student Cultural Projects**
   - Organize heritage walks, historical documentaries (Histo-Vlog), local theater productions, museum visits, and cultural research projects.
5. **Partnerships**
   - Collaborate with LGUs, cultural organizations, museums, and tourism offices to sustain heritage education programs.

Expected Outcomes

- Increased appreciation of Laguna's history and cultural heritage among learners.
- Stronger sense of cultural identity and pride.
- Greater participation of stakeholders in cultural preservation.
- Integration of local culture into classroom instruction.
- Sustainable school-community partnerships that promote cultural education.

Like the Ternateño Chavacano Curriculum Preservation Project, Laguna can benefit from a collaborative effort among educators, government agencies, cultural organizations, and the community. By making culture an integral part of education, stakeholders can help preserve local traditions while developing learners who value their identity and become active stewards of their cultural heritage. This advocacy supports the goals of culture-based education by ensuring that local heritage is not only remembered but continuously practiced and passed on to future generations.

Participant's Analysis



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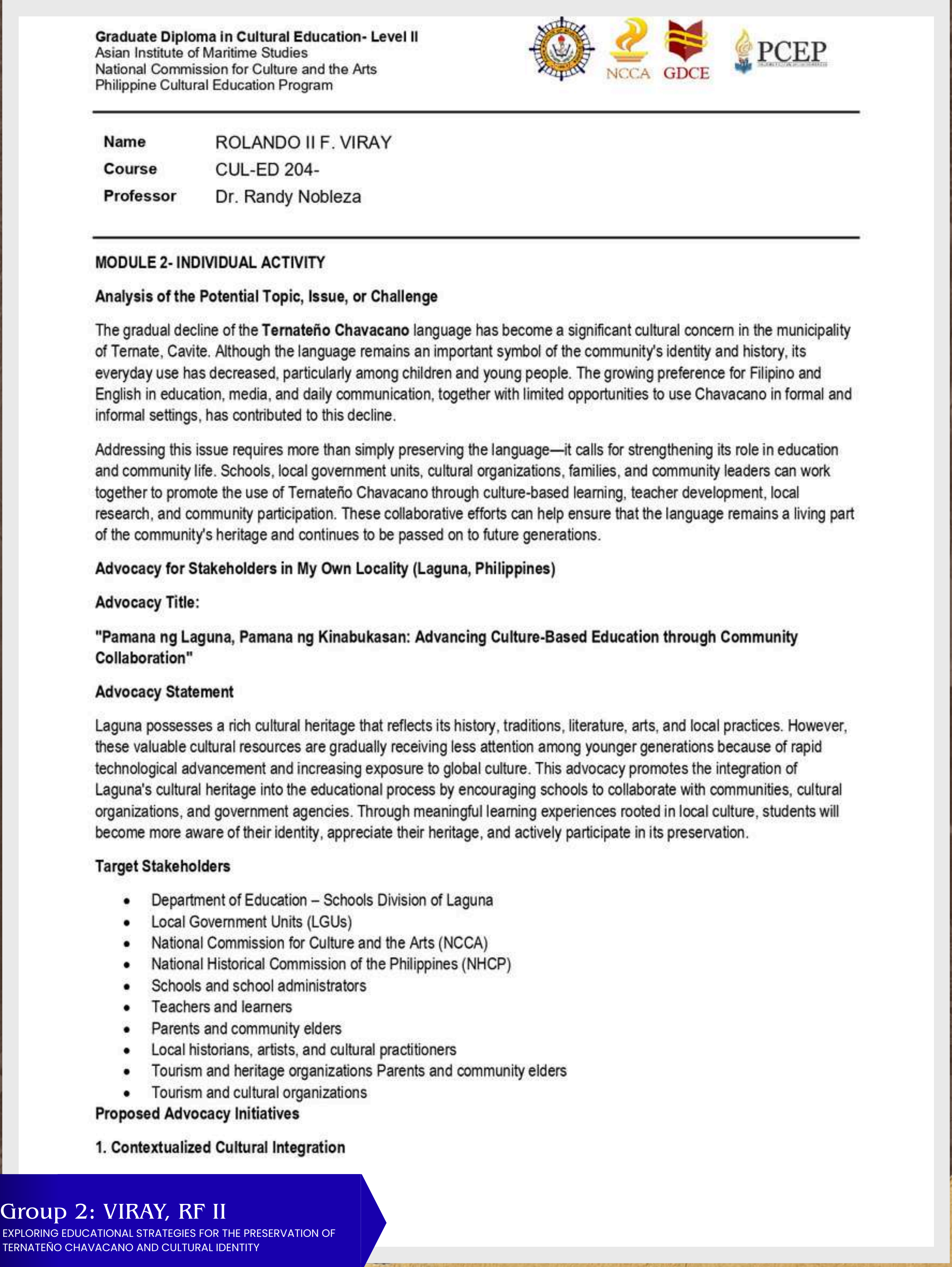
Name	Romel P. Misa
Course	CulEd204
Professor	Dr. Randy Nobleza

PARTICIPANTS' ANALYSIS – based on the situation and context, come up with participants' analysis on Cultural Literacy, Cultural Education and Culture-based Education.

Participant	Challenges / Needs	Goals / Interests	Limitations	Opportunities	Risks / Consequences
Learners	Insufficient knowledge and limited use of Ternateño Chavacano and local traditions	Develop proficiency in the local language and appreciation of cultural heritage	Stronger preference for Filipino and English; minimal exposure to cultural practices	Can evolve into advocates for language revitalization and cultural preservation	Weakening cultural identity and further decline in Ternateño Chavacano usage
Teachers	Require localized instructional materials and training in culture-based pedagogy	Effectively embed local language and traditions into classroom instruction	Scarcity of teaching resources and limited professional development opportunities	Can nurture cultural literacy and heritage awareness through education	Diminished impact of culture-based learning initiatives
School Administrators	Need policies and programs that strengthen cultural education	Ensure effective implementation of the strengthened curriculum	Restricted budgets, limited resources, and competing priorities	Can institutionalize culture-focused programs and school-wide initiatives	Insufficient support for language and cultural preservation efforts
Parents & Families	Need to sustain language and cultural practices within the household	Pass on traditions, values, and language to children	Limited daily use of Ternateño Chavacano at home	Can reinforce language learning and cultural practices beyond school	Breakdown of intergenerational transmission of language and traditions
Community Leaders / Cultural Stakeholders	Need to safeguard heritage and sustain cultural traditions	Preserve Ternateño identity and cultural legacy	Declining engagement among younger generations	Can serve as cultural mentors and partners in education	Gradual erosion of language, traditions, and cultural heritage

Participant's Analysis



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Name	ROLANDO II F. VIRAY
Course	CUL-ED 204-
Professor	Dr. Randy Nobleza

MODULE 2- INDIVIDUAL ACTIVITY

Analysis of the Potential Topic, Issue, or Challenge

The gradual decline of the **Ternateño Chavacano** language has become a significant cultural concern in the municipality of Ternate, Cavite. Although the language remains an important symbol of the community's identity and history, its everyday use has decreased, particularly among children and young people. The growing preference for Filipino and English in education, media, and daily communication, together with limited opportunities to use Chavacano in formal and informal settings, has contributed to this decline.

Addressing this issue requires more than simply preserving the language—it calls for strengthening its role in education and community life. Schools, local government units, cultural organizations, families, and community leaders can work together to promote the use of Ternateño Chavacano through culture-based learning, teacher development, local research, and community participation. These collaborative efforts can help ensure that the language remains a living part of the community's heritage and continues to be passed on to future generations.

Advocacy for Stakeholders in My Own Locality (Laguna, Philippines)

Advocacy Title:

"Pamana ng Laguna, Pamana ng Kinabukasan: Advancing Culture-Based Education through Community Collaboration"

Advocacy Statement

Laguna possesses a rich cultural heritage that reflects its history, traditions, literature, arts, and local practices. However, these valuable cultural resources are gradually receiving less attention among younger generations because of rapid technological advancement and increasing exposure to global culture. This advocacy promotes the integration of Laguna's cultural heritage into the educational process by encouraging schools to collaborate with communities, cultural organizations, and government agencies. Through meaningful learning experiences rooted in local culture, students will become more aware of their identity, appreciate their heritage, and actively participate in its preservation.

Target Stakeholders

- Department of Education – Schools Division of Laguna
- Local Government Units (LGUs)
- National Commission for Culture and the Arts (NCCA)
- National Historical Commission of the Philippines (NHCP)
- Schools and school administrators
- Teachers and learners
- Parents and community elders
- Local historians, artists, and cultural practitioners
- Tourism and heritage organizations Parents and community elders
- Tourism and cultural organizations

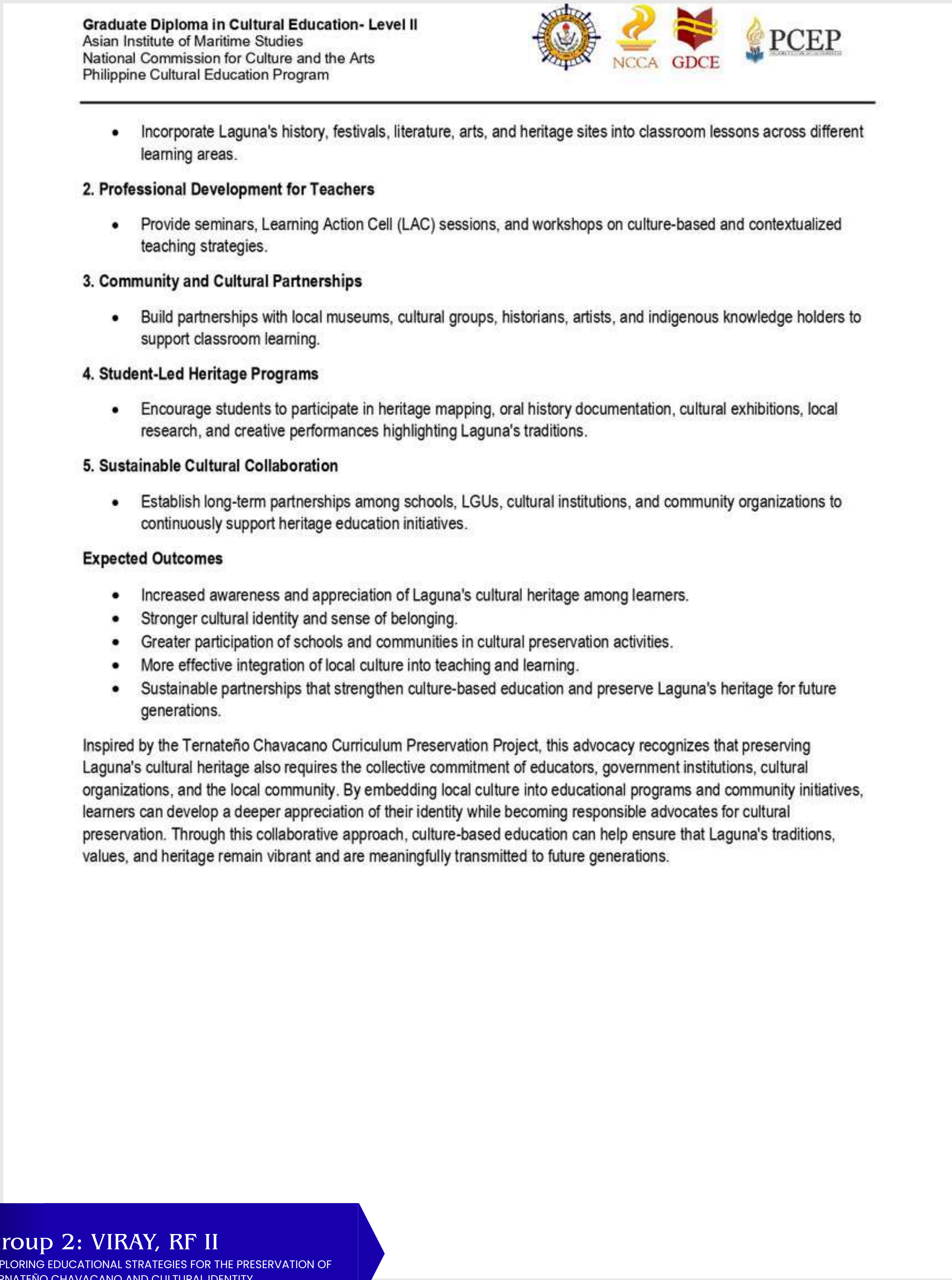
Proposed Advocacy Initiatives

1. Contextualized Cultural Integration

Group 2: VIRAY, RF II

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Participant's Analysis



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- Incorporate Laguna's history, festivals, literature, arts, and heritage sites into classroom lessons across different learning areas.

2. Professional Development for Teachers

- Provide seminars, Learning Action Cell (LAC) sessions, and workshops on culture-based and contextualized teaching strategies.

3. Community and Cultural Partnerships

- Build partnerships with local museums, cultural groups, historians, artists, and indigenous knowledge holders to support classroom learning.

4. Student-Led Heritage Programs

- Encourage students to participate in heritage mapping, oral history documentation, cultural exhibitions, local research, and creative performances highlighting Laguna's traditions.

5. Sustainable Cultural Collaboration

- Establish long-term partnerships among schools, LGUs, cultural institutions, and community organizations to continuously support heritage education initiatives.

Expected Outcomes

- Increased awareness and appreciation of Laguna's cultural heritage among learners.
- Stronger cultural identity and sense of belonging.
- Greater participation of schools and communities in cultural preservation activities.
- More effective integration of local culture into teaching and learning.
- Sustainable partnerships that strengthen culture-based education and preserve Laguna's heritage for future generations.

Inspired by the Ternateño Chavacano Curriculum Preservation Project, this advocacy recognizes that preserving Laguna's cultural heritage also requires the collective commitment of educators, government institutions, cultural organizations, and the local community. By embedding local culture into educational programs and community initiatives, learners can develop a deeper appreciation of their identity while becoming responsible advocates for cultural preservation. Through this collaborative approach, culture-based education can help ensure that Laguna's traditions, values, and heritage remain vibrant and are meaningfully transmitted to future generations.

Problem and Objective Tree

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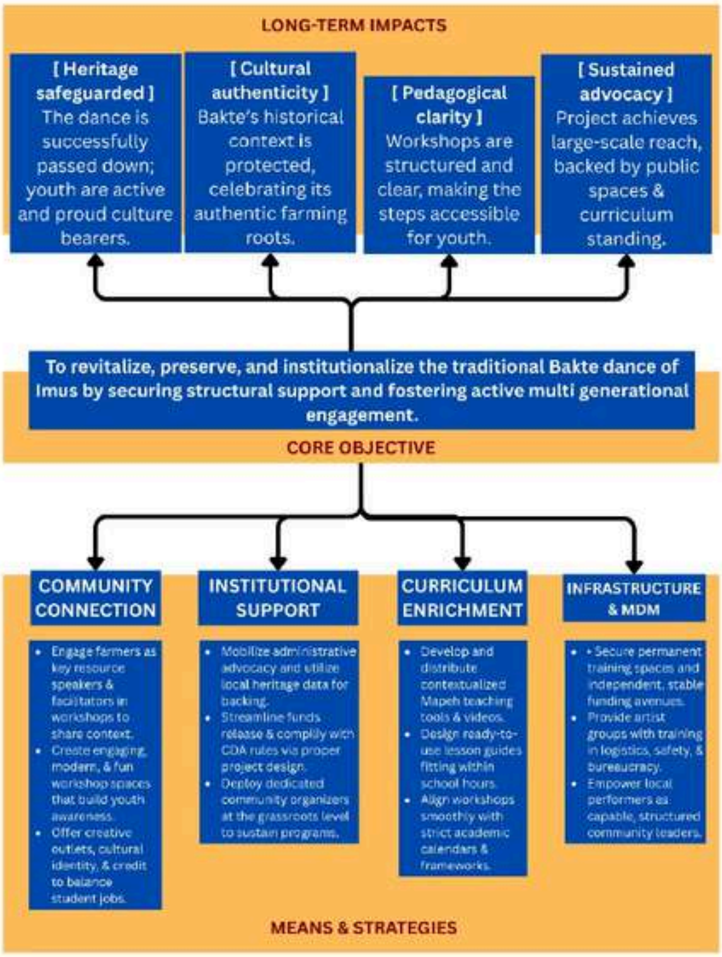
Name	Nicole Clavel, Angeli Joye Mendiola, Elizabeth Mendoza, Jay B. Ongas, Roobak Valle
Course	CULED 204: Issues in Cultural Education
Professor	Randy T. Nobleza, PhD

The class will integrate the individual output based on individual issues, problems, advocacy will integrate each of the group.

OBJECTIVE TREE



LONG-TERM IMPACTS

[Heritage safeguarded] The dance is successfully passed down; youth are active and proud culture bearers.

[Cultural authenticity] Bakte's historical context is protected, celebrating its authentic farming roots.

[Pedagogical clarity] Workshops are structured and clear, making the steps accessible for youth.

[Sustained advocacy] Project achieves large-scale reach, backed by public spaces & curriculum standing.

To revitalize, preserve, and institutionalize the traditional Bakte dance of Imus by securing structural support and fostering active multi generational engagement.

CORE OBJECTIVE

COMMUNITY CONNECTION

- Engage farmers as key resource speakers & facilitators in workshops to share context.
- Create engaging, modern, & fun workshop spaces that build youth awareness.
- Offer creative outlets, cultural identity, & credit to balance student jobs.

INSTITUTIONAL SUPPORT

- Mobilize administrative advocacy and utilize local heritage data for backing.
- Streamline funds release & complily with CDA rules via proper project design.
- Deploy dedicated community organizers at the grassroots level to sustain programs.

CURRICULUM ENRICHMENT

- Develop and distribute contextualized Mapeh teaching tools & videos.
- Design ready-to-use lesson guides fitting within school hours.
- Align workshops smoothly with strict academic calendars & frameworks.

INFRASTRUCTURE & MDM

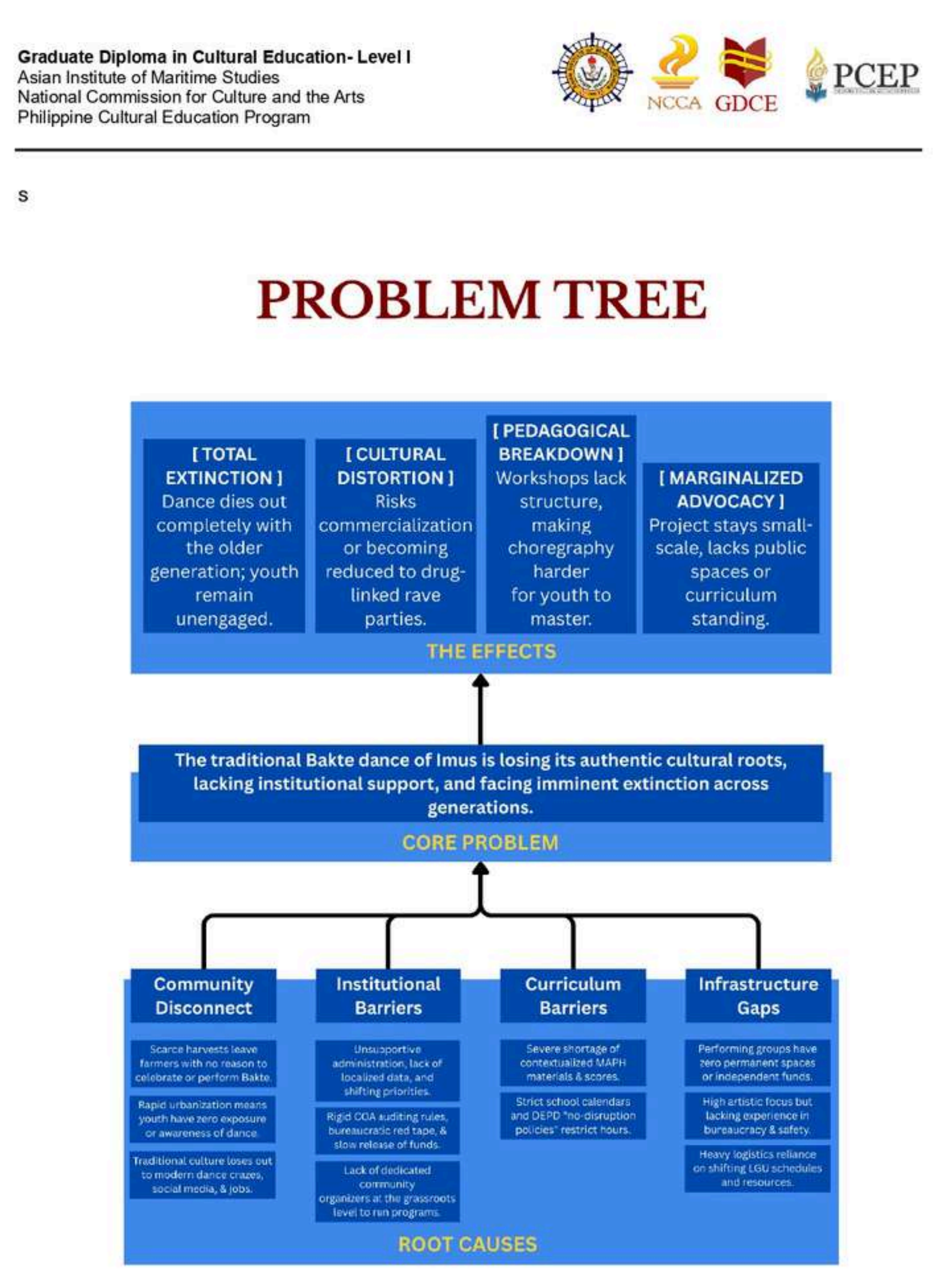
- • Secure permanent training spaces and independent, stable funding avenues.
- Provide artist groups with training in logistics, safety, & bureaucracy.
- Empower local performers as capable, structured community leaders.

MEANS & STRATEGIES

Group 3

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Problem and Objective Tree



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PROBLEM TREE

[TOTAL EXTINCTION] Dance dies out completely with the older generation; youth remain unengaged.

[CULTURAL DISTORTION] Risks commercialization or becoming reduced to drug-linked rave parties.

[PEDAGOGICAL BREAKDOWN] Workshops lack structure, making choreography harder for youth to master.

[MARGINALIZED ADVOCACY] Project stays small-scale, lacks public spaces or curriculum standing.

THE EFFECTS

The traditional Bakte dance of Imus is losing its authentic cultural roots, lacking institutional support, and facing imminent extinction across generations.

CORE PROBLEM

Community Disconnect
- Scarce harvests leave farmers with no reason to celebrate or perform Bakte.
- Rapid urbanization means youth have zero exposure or awareness of dance.
- Traditional culture loses out to modern dance crazes, social media, & jobs.

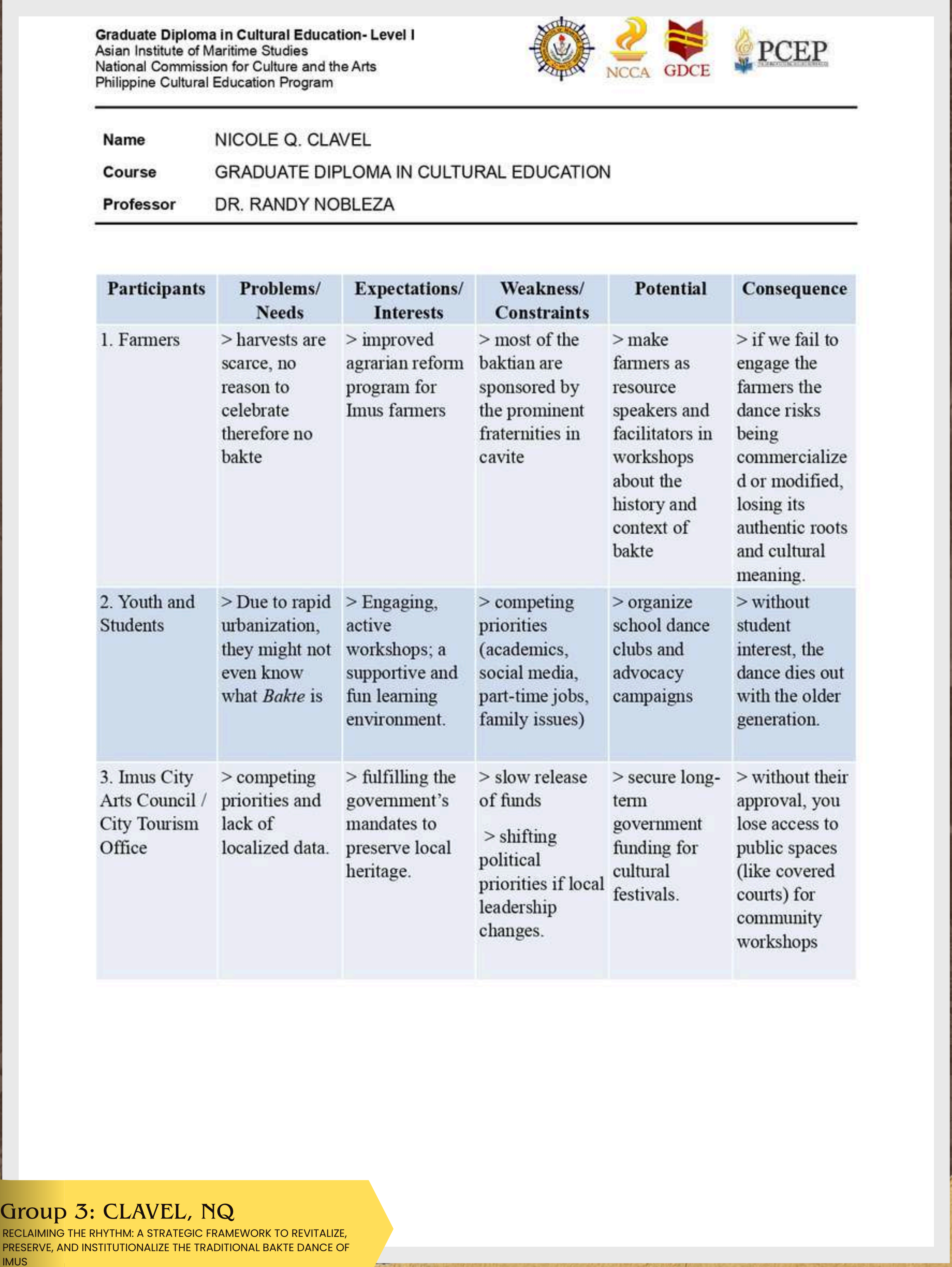
Institutional Barriers
- Unsupportive administration, lack of localized data, and shifting priorities.
- Rigid COA auditing rules, bureaucratic red tape, & slow release of funds.
- Lack of dedicated community organizers at the grassroots level to run programs.

Curriculum Barriers
- Severe shortage of contextualized MAPH materials & scores.
- Strict school calendars and DEPD "no-disruption policies" restrict hours.

Infrastructure Gaps
- Performing groups have zero permanent spaces or independent funds.
- High artistic focus but lacking experience in bureaucracy & safety.
- Heavy logistics reliance on shifting LGU schedules and resources.

ROOT CAUSES

Problem and Objective Tree



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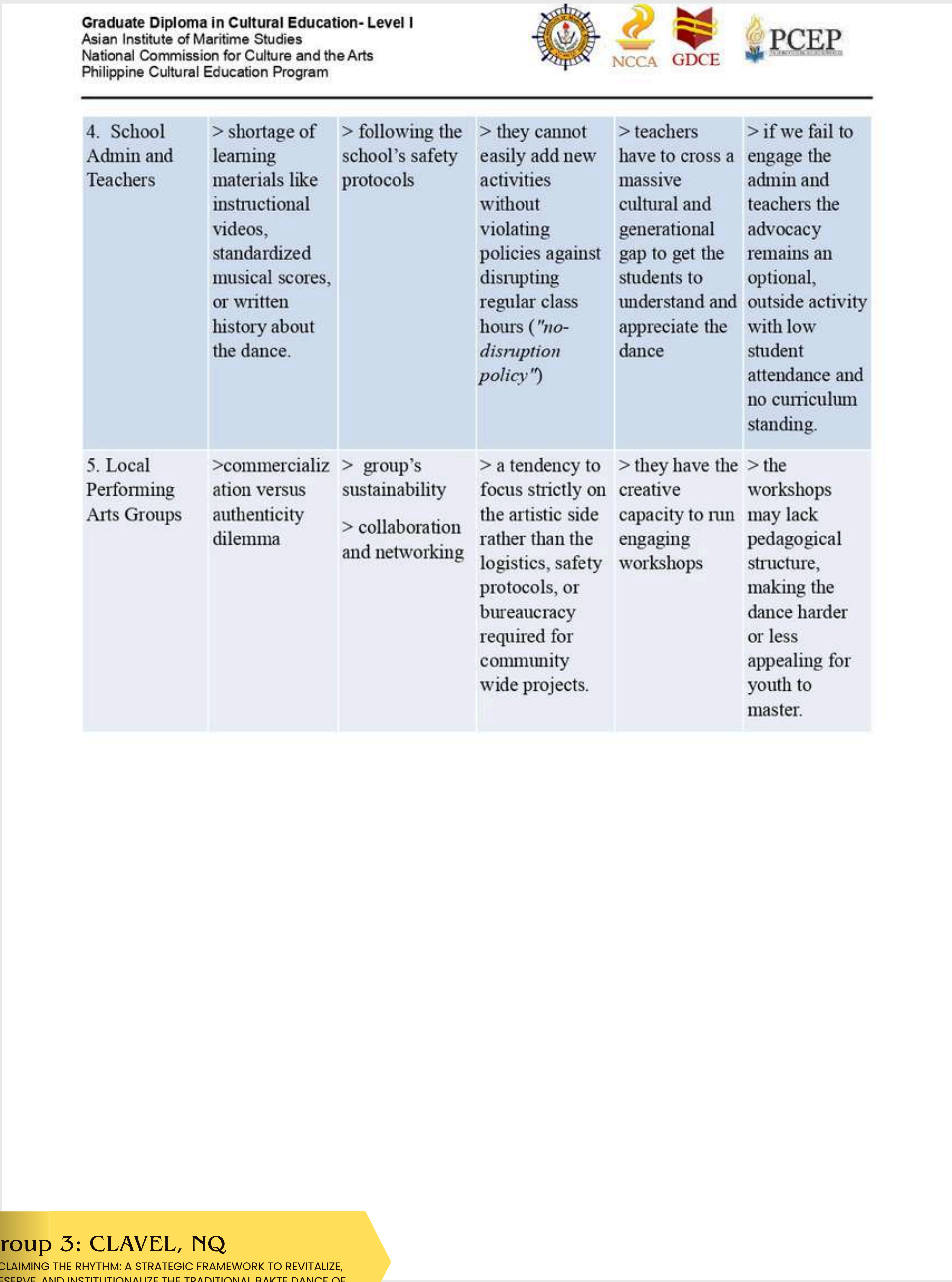
Name	NICOLE Q. CLAVEL
Course	GRADUATE DIPLOMA IN CULTURAL EDUCATION
Professor	DR. RANDY NOBLEZA

Participants	Problems/ Needs	Expectations/ Interests	Weakness/ Constraints	Potential	Consequence
1. Farmers	> harvests are scarce, no reason to celebrate therefore no bakte	> improved agrarian reform program for Imus farmers	> most of the baktian are sponsored by the prominent fraternities in cavite	> make farmers as resource speakers and facilitators in workshops about the history and context of bakte	> if we fail to engage the farmers the dance risks being commercialized or modified, losing its authentic roots and cultural meaning.
2. Youth and Students	> Due to rapid urbanization, they might not even know what *Bakte* is	> Engaging, active workshops; a supportive and fun learning environment.	> competing priorities (academics, social media, part-time jobs, family issues)	> organize school dance clubs and advocacy campaigns	> without student interest, the dance dies out with the older generation.
3. Imus City Arts Council / City Tourism Office	> competing priorities and lack of localized data.	> fulfilling the government's mandates to preserve local heritage.	> slow release of funds > shifting political priorities if local leadership changes.	> secure long-term government funding for cultural festivals.	> without their approval, you lose access to public spaces (like covered courts) for community workshops

Group 3: CLAVEL, NQ

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Problem and Objective Tree



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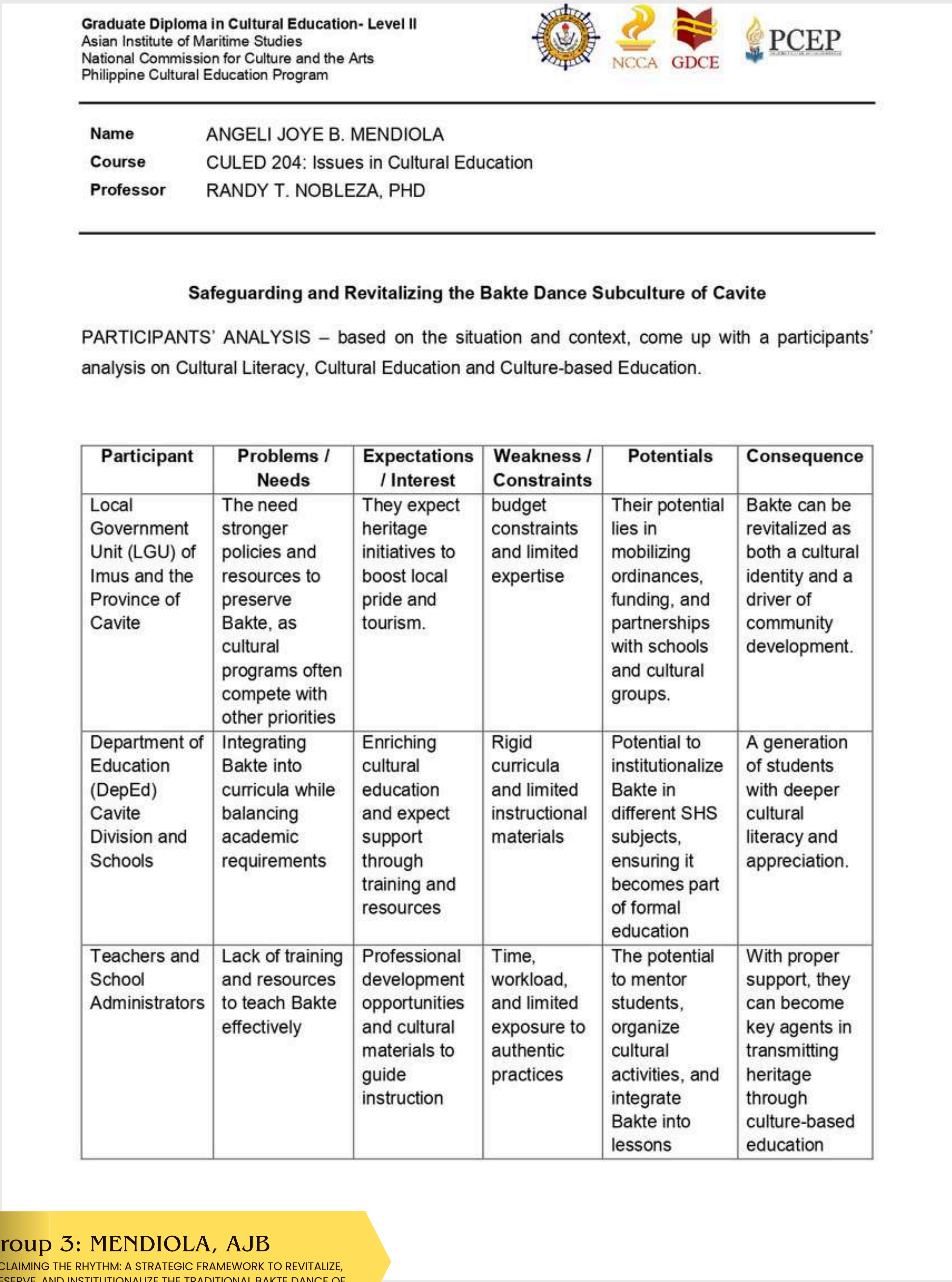
4. School Admin and Teachers	> shortage of learning materials like instructional videos, standardized musical scores, or written history about the dance.	> following the school's safety protocols	> they cannot easily add new activities without violating policies against disrupting regular class hours (*"no-disruption policy"*)	> teachers have to cross a massive cultural and generational gap to get the students to understand and appreciate the dance	> if we fail to engage the admin and teachers the advocacy remains an optional, outside activity with low student attendance and no curriculum standing.
5. Local Performing Arts Groups	>commercialization versus authenticity dilemma	> group's sustainability > collaboration and networking	> a tendency to focus strictly on the artistic side rather than the logistics, safety protocols, or bureaucracy required for community wide projects.	> they have the creative capacity to run engaging workshops	> the workshops may lack pedagogical structure, making the dance harder or less appealing for youth to master.

Problem and Objective Tree



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NCCA GDCE PCEP

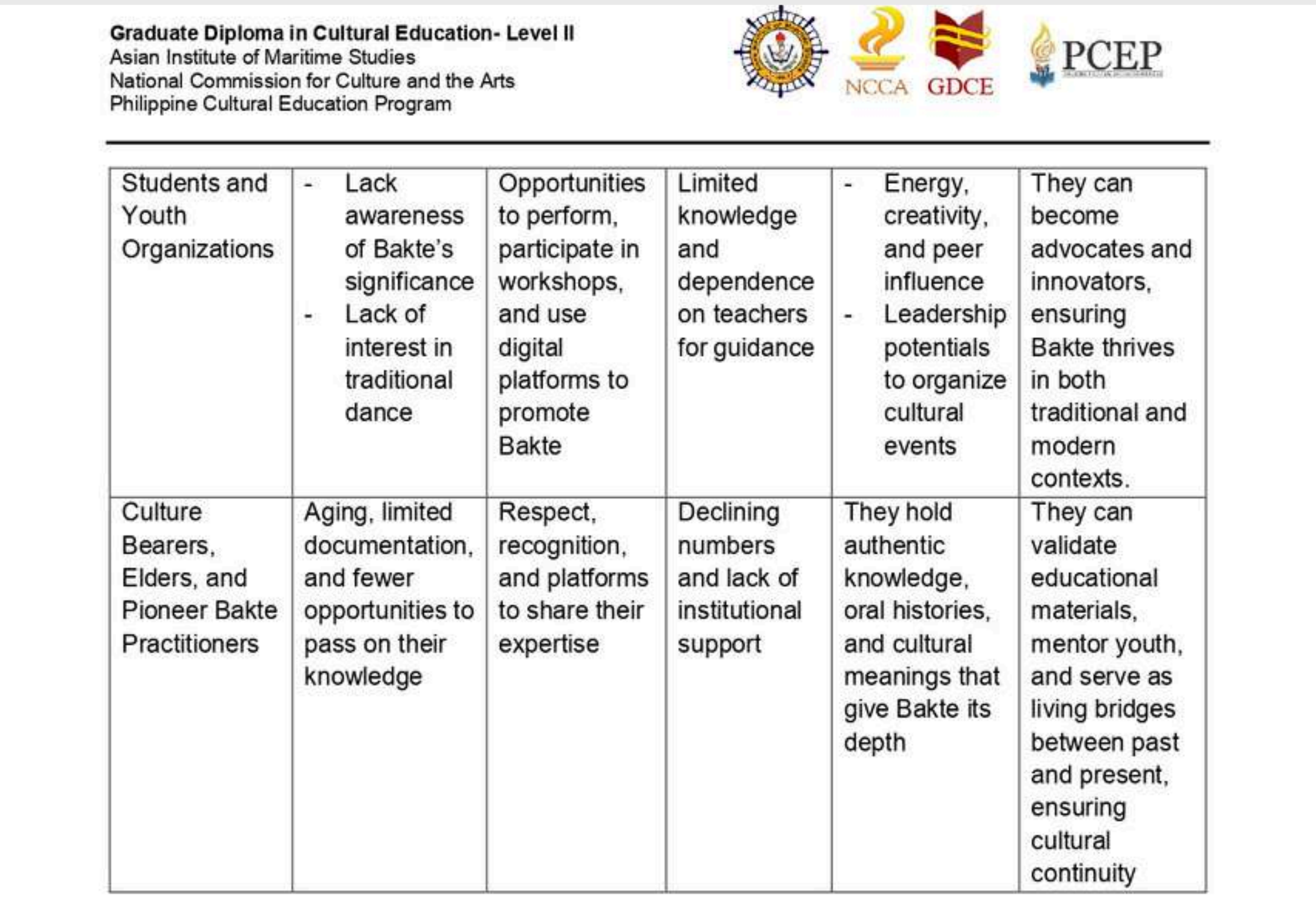
Name	ANGELI JOYE B. MENDIOLA
Course	CULED 204: Issues in Cultural Education
Professor	RANDY T. NOBLEZA, PHD

Safeguarding and Revitalizing the Bakte Dance Subculture of Cavite

PARTICIPANTS' ANALYSIS – based on the situation and context, come up with a participants' analysis on Cultural Literacy, Cultural Education and Culture-based Education.

Participant	Problems / Needs	Expectations / Interest	Weakness / Constraints	Potentials	Consequence
Local Government Unit (LGU) of Imus and the Province of Cavite	The need stronger policies and resources to preserve Bakte, as cultural programs often compete with other priorities	They expect heritage initiatives to boost local pride and tourism.	budget constraints and limited expertise	Their potential lies in mobilizing ordinances, funding, and partnerships with schools and cultural groups.	Bakte can be revitalized as both a cultural identity and a driver of community development.
Department of Education (DepEd) Cavite Division and Schools	Integrating Bakte into curricula while balancing academic requirements	Enriching cultural education and expect support through training and resources	Rigid curricula and limited instructional materials	Potential to institutionalize Bakte in different SHS subjects, ensuring it becomes part of formal education	A generation of students with deeper cultural literacy and appreciation.
Teachers and School Administrators	Lack of training and resources to teach Bakte effectively	Professional development opportunities and cultural materials to guide instruction	Time, workload, and limited exposure to authentic practices	The potential to mentor students, organize cultural activities, and integrate Bakte into lessons	With proper support, they can become key agents in transmitting heritage through culture-based education

Problem and Objective Tree



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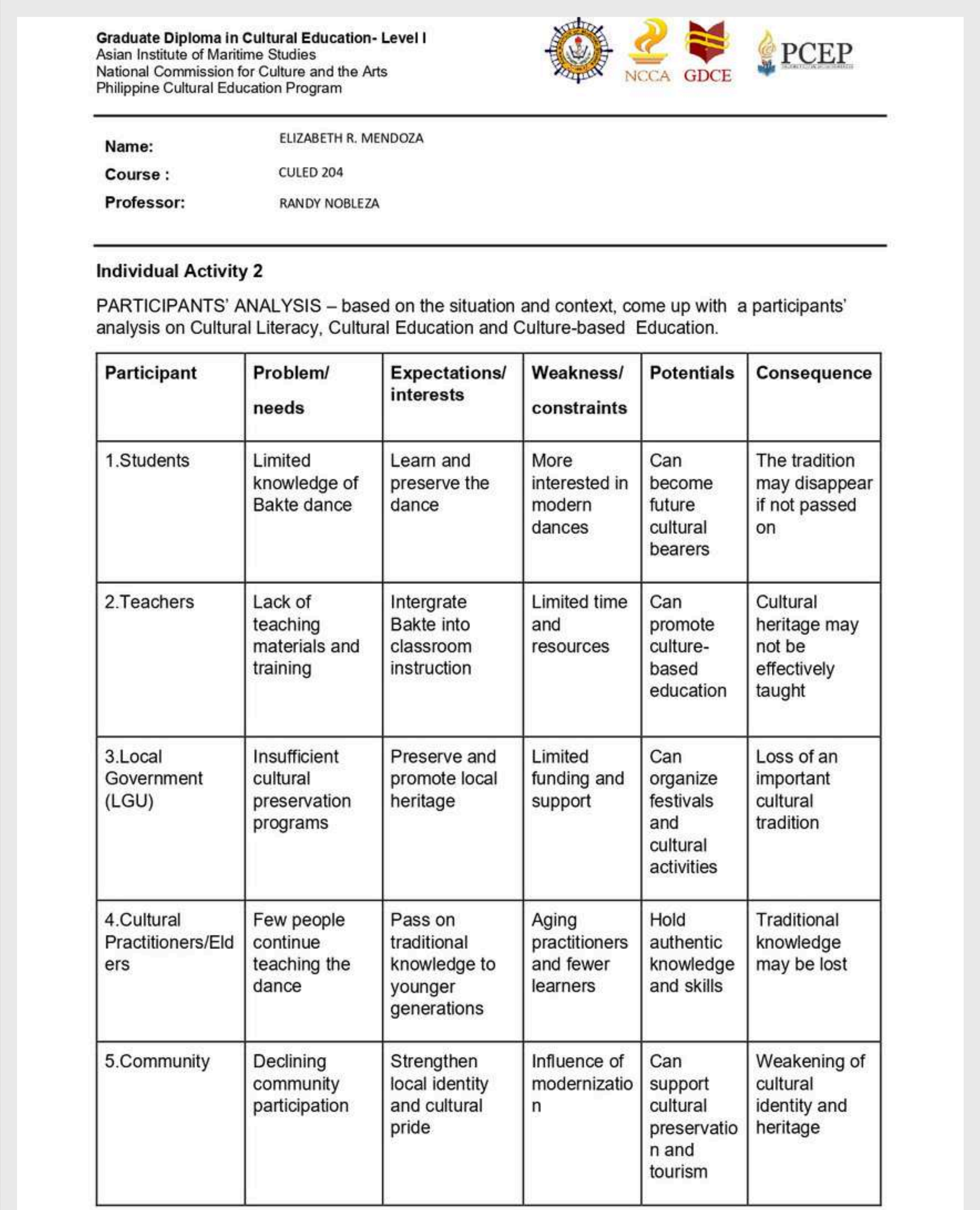
Students and Youth Organizations	- Lack awareness of Bakte's significance - Lack of interest in traditional dance	Opportunities to perform, participate in workshops, and use digital platforms to promote Bakte	Limited knowledge and dependence on teachers for guidance	- Energy, creativity, and peer influence - Leadership potentials to organize cultural events	They can become advocates and innovators, ensuring Bakte thrives in both traditional and modern contexts.
Culture Bearers, Elders, and Pioneer Bakte Practitioners	Aging, limited documentation, and fewer opportunities to pass on their knowledge	Respect, recognition, and platforms to share their expertise	Declining numbers and lack of institutional support	They hold authentic knowledge, oral histories, and cultural meanings that give Bakte its depth	They can validate educational materials, mentor youth, and serve as living bridges between past and present, ensuring cultural continuity

Problem and Objective Tree



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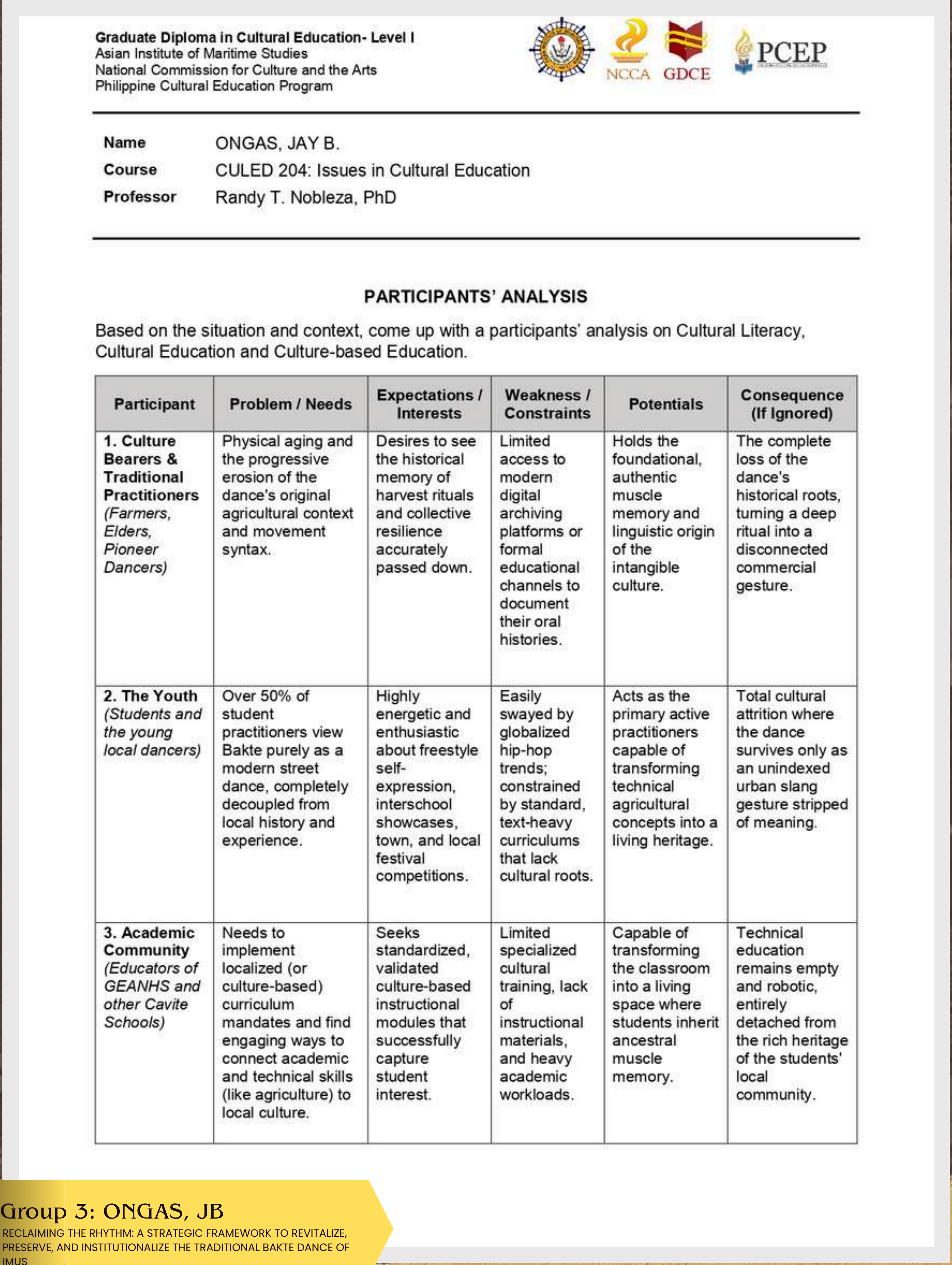
Name: ELIZABETH R. MENDOZA
Course : CULED 204
Professor: RANDY NOBLEZA

Individual Activity 2

PARTICIPANTS' ANALYSIS – based on the situation and context, come up with a participants' analysis on Cultural Literacy, Cultural Education and Culture-based Education.

Participant	Problem/ needs	Expectations/ interests	Weakness/ constraints	Potentials	Consequence
1.Students	Limited knowledge of Bakte dance	Learn and preserve the dance	More interested in modern dances	Can become future cultural bearers	The tradition may disappear if not passed on
2.Teachers	Lack of teaching materials and training	Intergrate Bakte into classroom instruction	Limited time and resources	Can promote culture-based education	Cultural heritage may not be effectively taught
3.Local Government (LGU)	Insufficient cultural preservation programs	Preserve and promote local heritage	Limited funding and support	Can organize festivals and cultural activities	Loss of an important cultural tradition
4.Cultural Practitioners/Elders	Few people continue teaching the dance	Pass on traditional knowledge to younger generations	Aging practitioners and fewer learners	Hold authentic knowledge and skills	Traditional knowledge may be lost
5.Community	Declining community participation	Strengthen local identity and cultural pride	Influence of modernization	Can support cultural preservation and tourism	Weakening of cultural identity and heritage

Problem and Objective Tree



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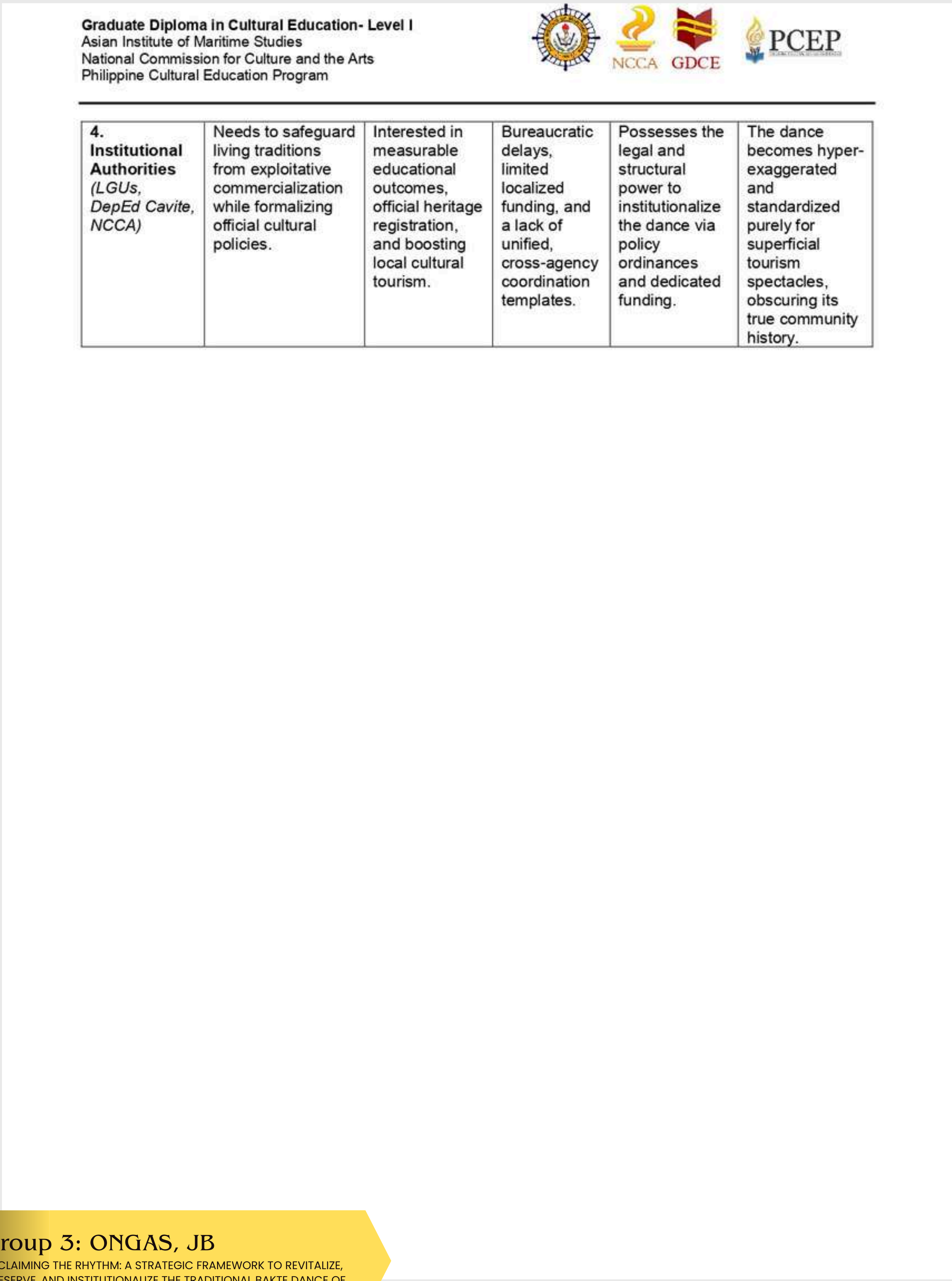
Name	ONGAS, JAY B.
Course	CULED 204: Issues in Cultural Education
Professor	Randy T. Nobleza, PhD

PARTICIPANTS' ANALYSIS

Based on the situation and context, come up with a participants' analysis on Cultural Literacy, Cultural Education and Culture-based Education.

Participant	Problem / Needs	Expectations / Interests	Weakness / Constraints	Potentials	Consequence (If Ignored)
1. Culture Bearers & Traditional Practitioners *(Farmers, Elders, Pioneer Dancers)*	Physical aging and the progressive erosion of the dance's original agricultural context and movement syntax.	Desires to see the historical memory of harvest rituals and collective resilience accurately passed down.	Limited access to modern digital archiving platforms or formal educational channels to document their oral histories.	Holds the foundational, authentic muscle memory and linguistic origin of the intangible culture.	The complete loss of the dance's historical roots, turning a deep ritual into a disconnected commercial gesture.
2. The Youth *(Students and the young local dancers)*	Over 50% of student practitioners view Bakte purely as a modern street dance, completely decoupled from local history and experience.	Highly energetic and enthusiastic about freestyle self-expression, interschool showcases, town, and local festival competitions.	Easily swayed by globalized hip-hop trends; constrained by standard, text-heavy curriculums that lack cultural roots.	Acts as the primary active practitioners capable of transforming technical agricultural concepts into a living heritage.	Total cultural attrition where the dance survives only as an unindexed urban slang gesture stripped of meaning.
3. Academic Community *(Educators of GEANHS and other Cavite Schools)*	Needs to implement localized (or culture-based) curriculum mandates and find engaging ways to connect academic and technical skills (like agriculture) to local culture.	Seeks standardized, validated culture-based instructional modules that successfully capture student interest.	Limited specialized cultural training, lack of instructional materials, and heavy academic workloads.	Capable of transforming the classroom into a living space where students inherit ancestral muscle memory.	Technical education remains empty and robotic, entirely detached from the rich heritage of the students' local community.

Problem and Objective Tree



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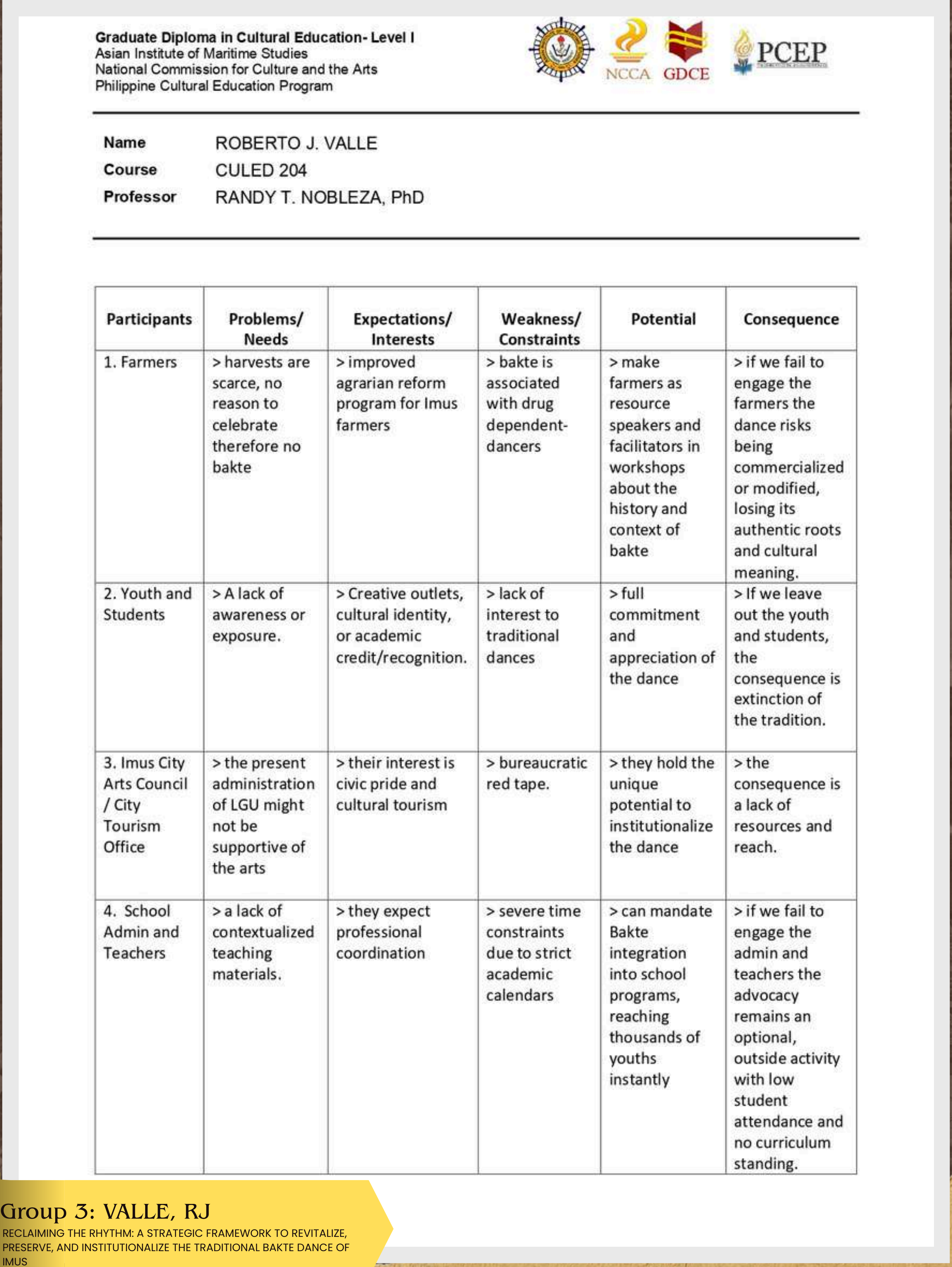
4. Institutional Authorities *(LGUs, DepEd Cavite, NCCA)*	Needs to safeguard living traditions from exploitative commercialization while formalizing official cultural policies.	Interested in measurable educational outcomes, official heritage registration, and boosting local cultural tourism.	Bureaucratic delays, limited localized funding, and a lack of unified, cross-agency coordination templates.	Possesses the legal and structural power to institutionalize the dance via policy ordinances and dedicated funding.	The dance becomes hyper-exaggerated and standardized purely for superficial tourism spectacles, obscuring its true community history.

Problem and Objective Tree



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Name	ROBERTO J. VALLE
Course	CULED 204
Professor	RANDY T. NOBLEZA, PhD

Participants	Problems/ Needs	Expectations/ Interests	Weakness/ Constraints	Potential	Consequence
1. Farmers	> harvests are scarce, no reason to celebrate therefore no bakte	> improved agrarian reform program for Imus farmers	> bakte is associated with drug dependent-dancers	> make farmers as resource speakers and facilitators in workshops about the history and context of bakte	> if we fail to engage the farmers the dance risks being commercialized or modified, losing its authentic roots and cultural meaning.
2. Youth and Students	> A lack of awareness or exposure.	> Creative outlets, cultural identity, or academic credit/recognition.	> lack of interest to traditional dances	> full commitment and appreciation of the dance	> If we leave out the youth and students, the consequence is extinction of the tradition.
3. Imus City Arts Council / City Tourism Office	> the present administration of LGU might not be supportive of the arts	> their interest is civic pride and cultural tourism	> bureaucratic red tape.	> they hold the unique potential to institutionalize the dance	> the consequence is a lack of resources and reach.
4. School Admin and Teachers	> a lack of contextualized teaching materials.	> they expect professional coordination	> severe time constraints due to strict academic calendars	> can mandate Bakte integration into school programs, reaching thousands of youths instantly	> if we fail to engage the admin and teachers the advocacy remains an optional, outside activity with low student attendance and no curriculum standing.

Group 3: VALLE, RJ

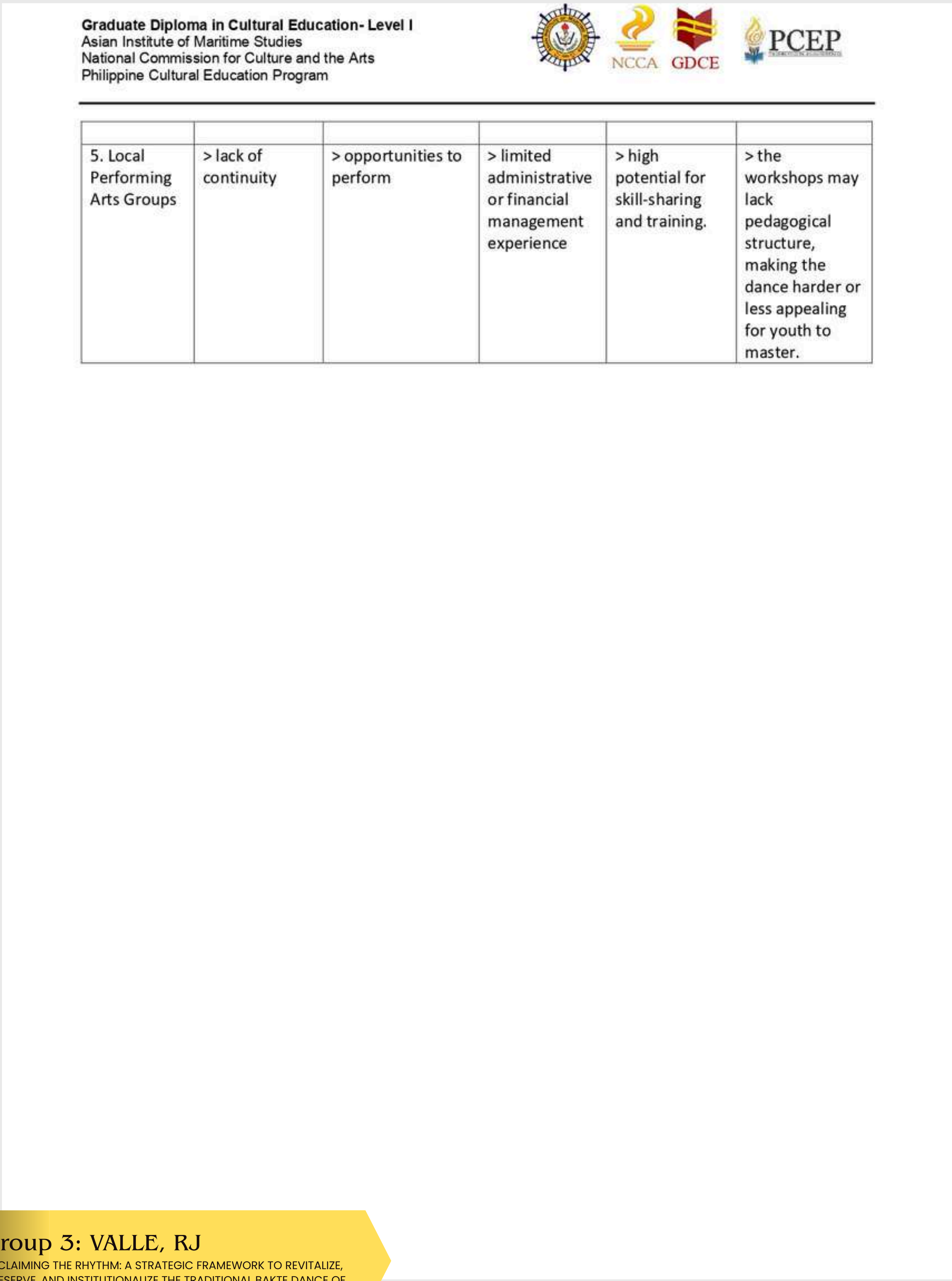
RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 2

LOGFRAME MATRIX

Problem and Objective Tree



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5. Local Performing Arts Groups	> lack of continuity	> opportunities to perform	> limited administrative or financial management experience	> high potential for skill-sharing and training.	> the workshops may lack pedagogical structure, making the dance harder or less appealing for youth to master.

Group 3: VALLE, RJ

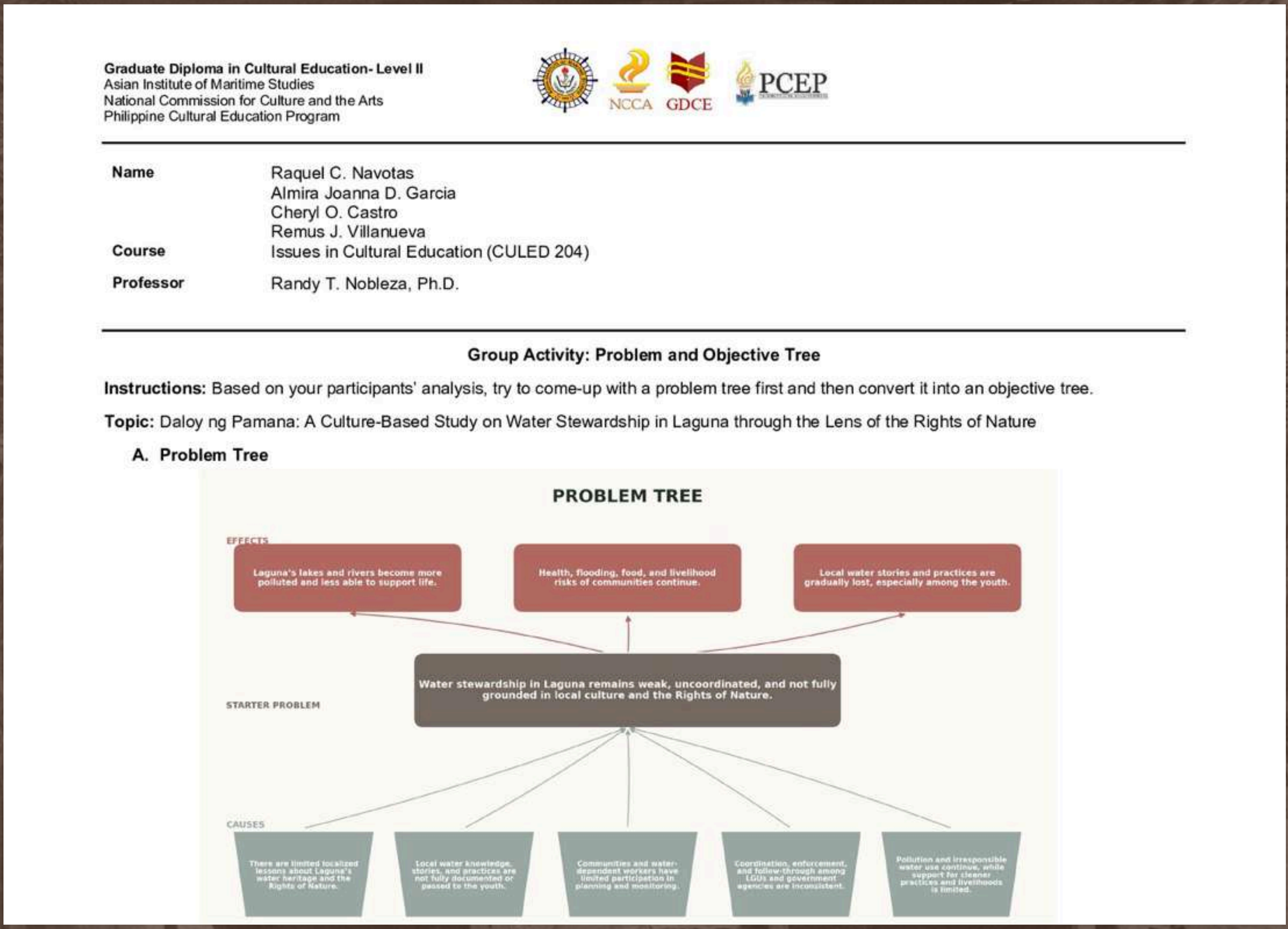
RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 2

LOGFRAME MATRIX

Problem and Objective Tree



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Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Raquel C. Navotas Almira Joanna D. Garcia Cheryl O. Castro Remus J. Villanueva
Course	Issues in Cultural Education (CULED 204)
Professor	Randy T. Nobleza, Ph.D.

Group Activity: Problem and Objective Tree

Instructions: Based on your participants' analysis, try to come-up with a problem tree first and then convert it into an objective tree.

Topic: Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Laguna through the Lens of the Rights of Nature

A. Problem Tree

PROBLEM TREE

EFFECTS

Laguna's lakes and rivers become more polluted and less able to support life.

Health, flooding, food, and livelihood risks of communities continue.

Local water stories and practices are gradually lost, especially among the youth.

STARTER PROBLEM

Water stewardship in Laguna remains weak, uncoordinated, and not fully grounded in local culture and the Rights of Nature.

CAUSES

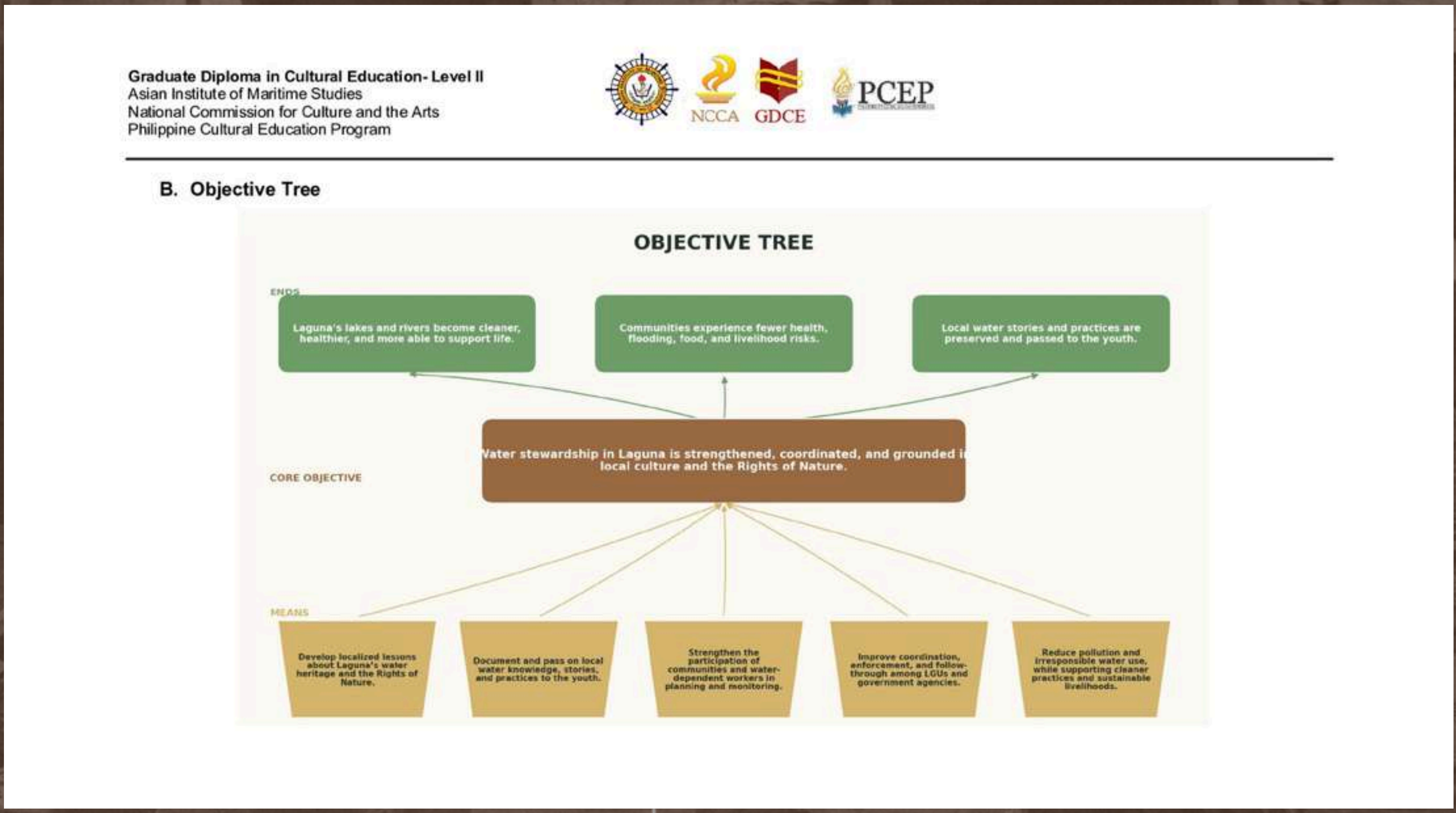
There are limited localized lessons about Laguna's water heritage and the Rights of Nature.

Local water knowledge, stories, and practices are not fully documented or passed to the youth.

Communities and water-dependent workers have limited participation in planning and monitoring.

Coordination, enforcement, and follow-through among LGUs and government agencies are inconsistent.

Pollution and irresponsible water use continue, while support for cleaner practices and livelihoods is limited.



B. Objective Tree

OBJECTIVE TREE

ENDS

Laguna's lakes and rivers become cleaner, healthier, and more able to support life.

Communities experience fewer health, flooding, food, and livelihood risks.

Local water stories and practices are preserved and passed to the youth.

CORE OBJECTIVE

Water stewardship in Laguna is strengthened, coordinated, and grounded in local culture and the Rights of Nature.

MEANS

Develop localized lessons about Laguna's water heritage and the Rights of Nature.

Document and pass on local water knowledge, stories, and practices to the youth.

Strengthen the participation of communities and water-dependent workers in planning and monitoring.

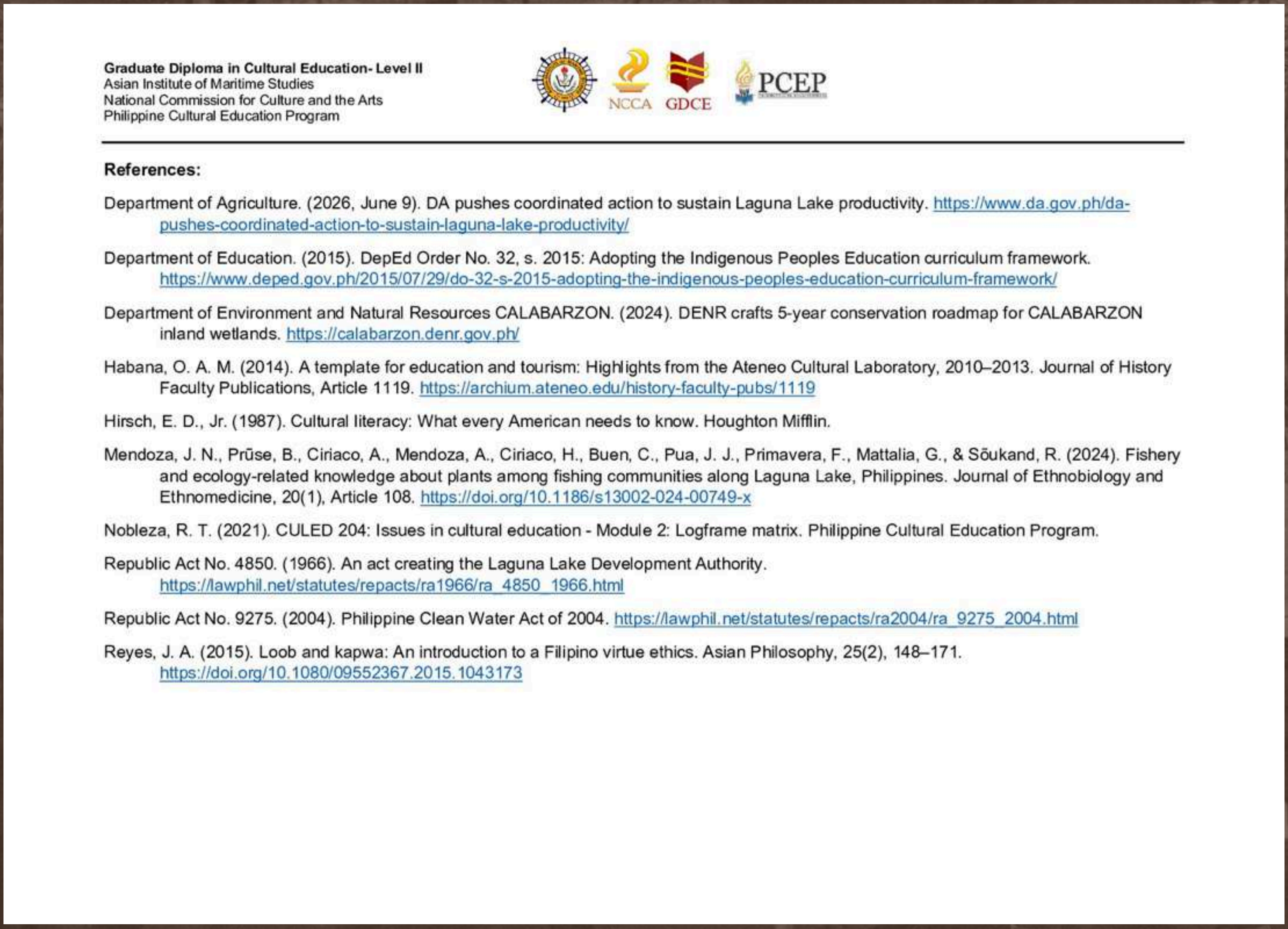
Improve coordination, enforcement, and follow-through among LGUs and government agencies.

Reduce pollution and irresponsible water use, while supporting cleaner practices and sustainable livelihoods.

Group 4

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

Problem and Objective Tree



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Philippine Cultural Education Program

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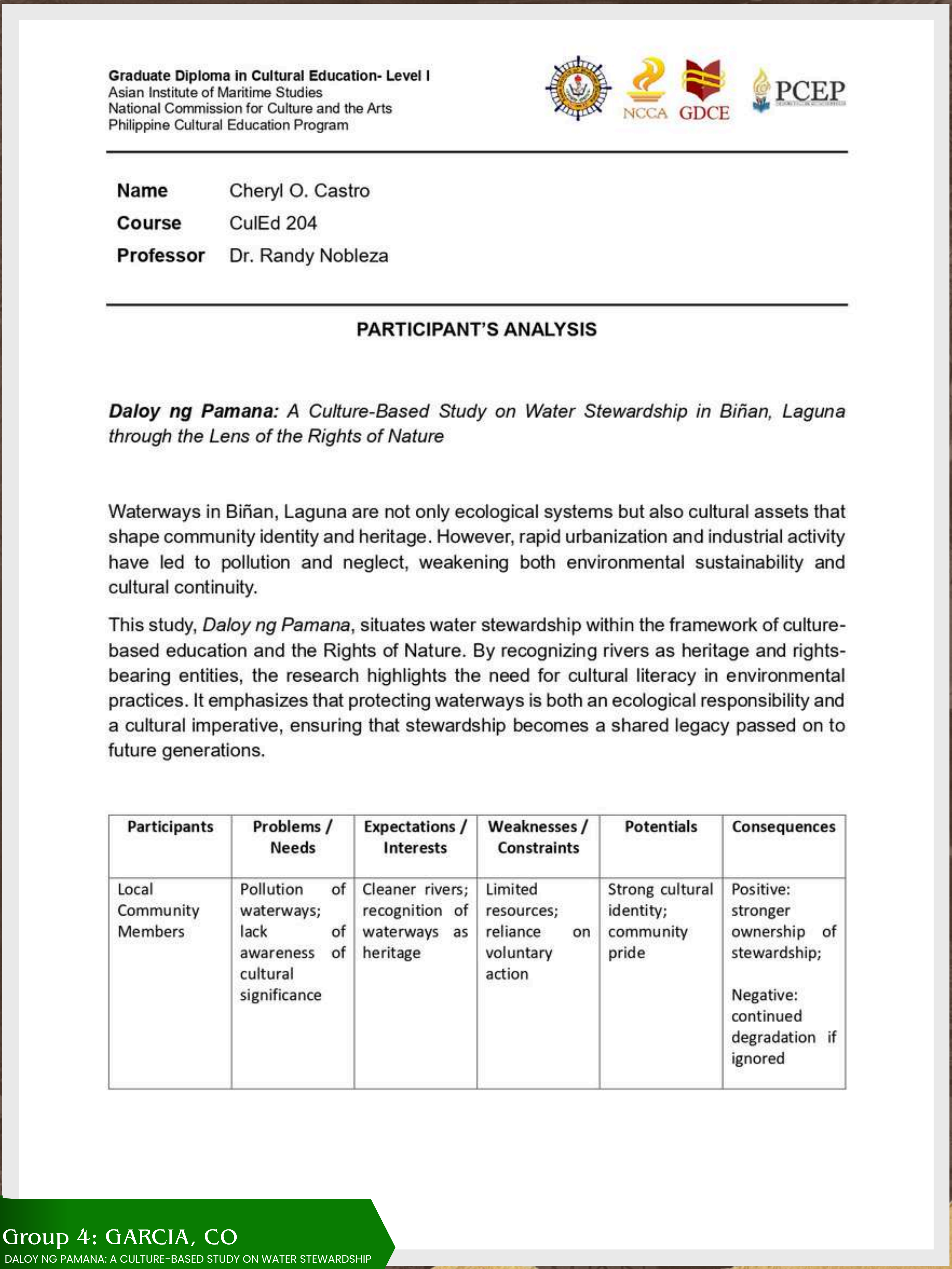
Problem and Objective Tree



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Cheryl O. Castro
Course	CulEd 204
Professor	Dr. Randy Nobleza

PARTICIPANT'S ANALYSIS

Daloy ng Pamana: *A Culture-Based Study on Water Stewardship in Biñan, Laguna through the Lens of the Rights of Nature*

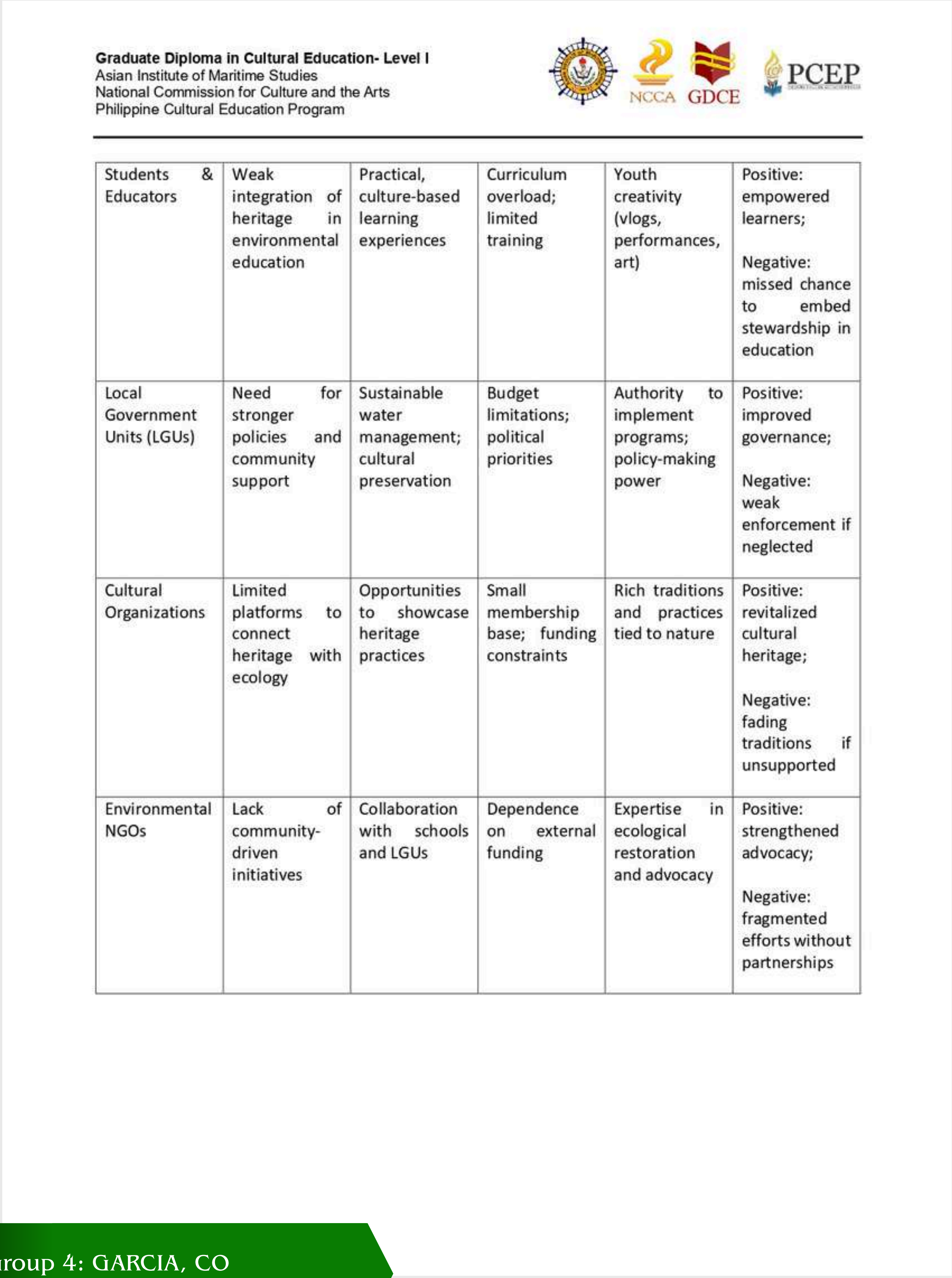
Waterways in Biñan, Laguna are not only ecological systems but also cultural assets that shape community identity and heritage. However, rapid urbanization and industrial activity have led to pollution and neglect, weakening both environmental sustainability and cultural continuity.

This study, *Daloy ng Pamana*, situates water stewardship within the framework of culture-based education and the Rights of Nature. By recognizing rivers as heritage and rights-bearing entities, the research highlights the need for cultural literacy in environmental practices. It emphasizes that protecting waterways is both an ecological responsibility and a cultural imperative, ensuring that stewardship becomes a shared legacy passed on to future generations.

Participants	Problems / Needs	Expectations / Interests	Weaknesses / Constraints	Potentials	Consequences
Local Community Members	Pollution of waterways; lack of awareness of cultural significance	Cleaner rivers; recognition of waterways as heritage	Limited resources; reliance on voluntary action	Strong cultural identity; community pride	Positive: stronger ownership of stewardship; Negative: continued degradation if ignored

Group 4: GARCIA, CO
DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

Problem and Objective Tree



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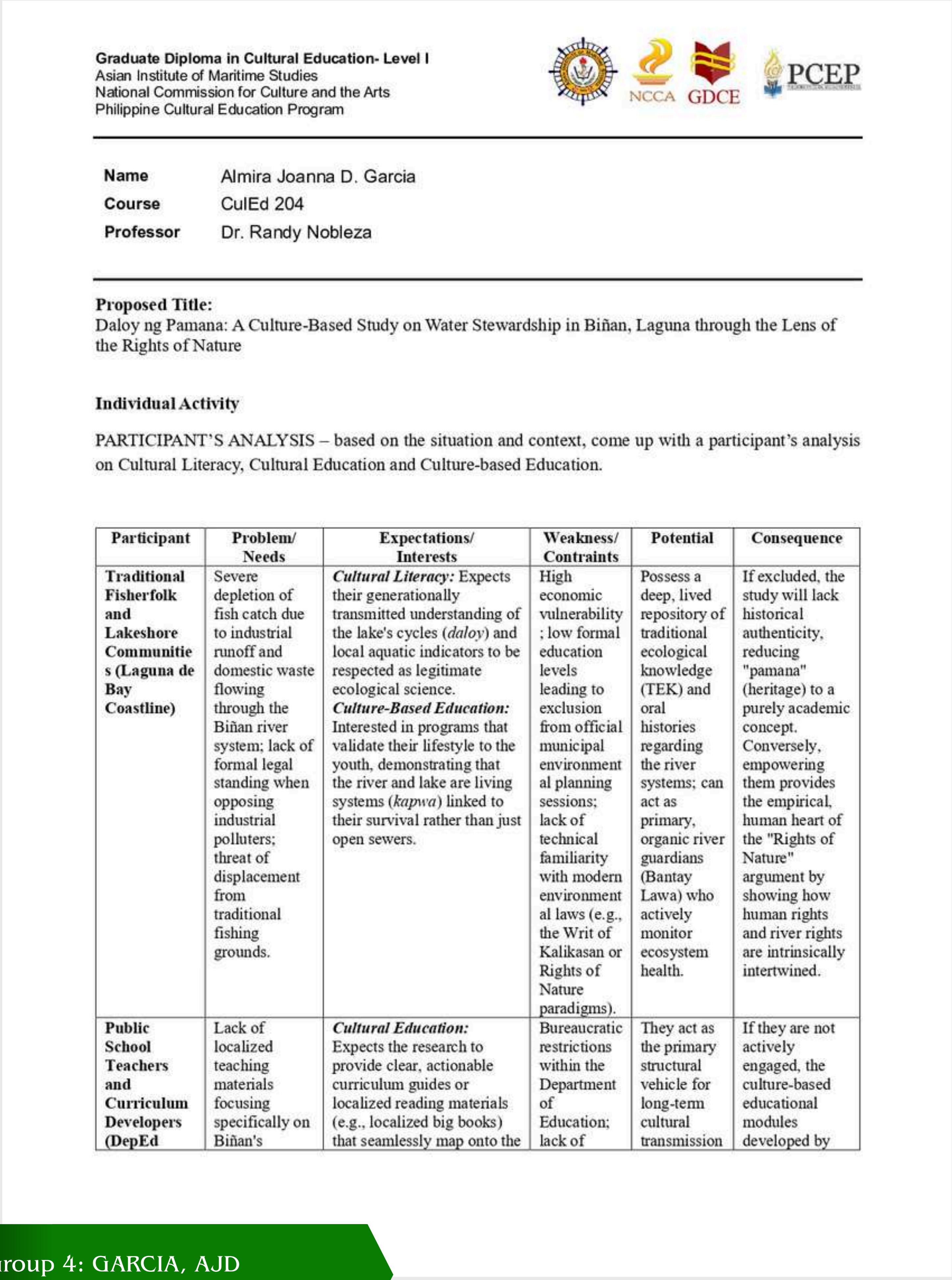
Students & Educators	Weak integration of heritage in environmental education	Practical, culture-based learning experiences	Curriculum overload; limited training	Youth creativity (vlogs, performances, art)	Positive: empowered learners; Negative: missed chance to embed stewardship in education
Local Government Units (LGUs)	Need for stronger policies and community support	Sustainable water management; cultural preservation	Budget limitations; political priorities	Authority to implement programs; policy-making power	Positive: improved governance; Negative: weak enforcement if neglected
Cultural Organizations	Limited platforms to connect heritage with ecology	Opportunities to showcase heritage practices	Small membership base; funding constraints	Rich traditions and practices tied to nature	Positive: revitalized cultural heritage; Negative: fading traditions if unsupported
Environmental NGOs	Lack of community-driven initiatives	Collaboration with schools and LGUs	Dependence on external funding	Expertise in ecological restoration and advocacy	Positive: strengthened advocacy; Negative: fragmented efforts without partnerships

Problem and Objective Tree



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Philippine Cultural Education Program

NCCA GDCE PCEP

Name	Almira Joanna D. Garcia
Course	CulEd 204
Professor	Dr. Randy Nobleza

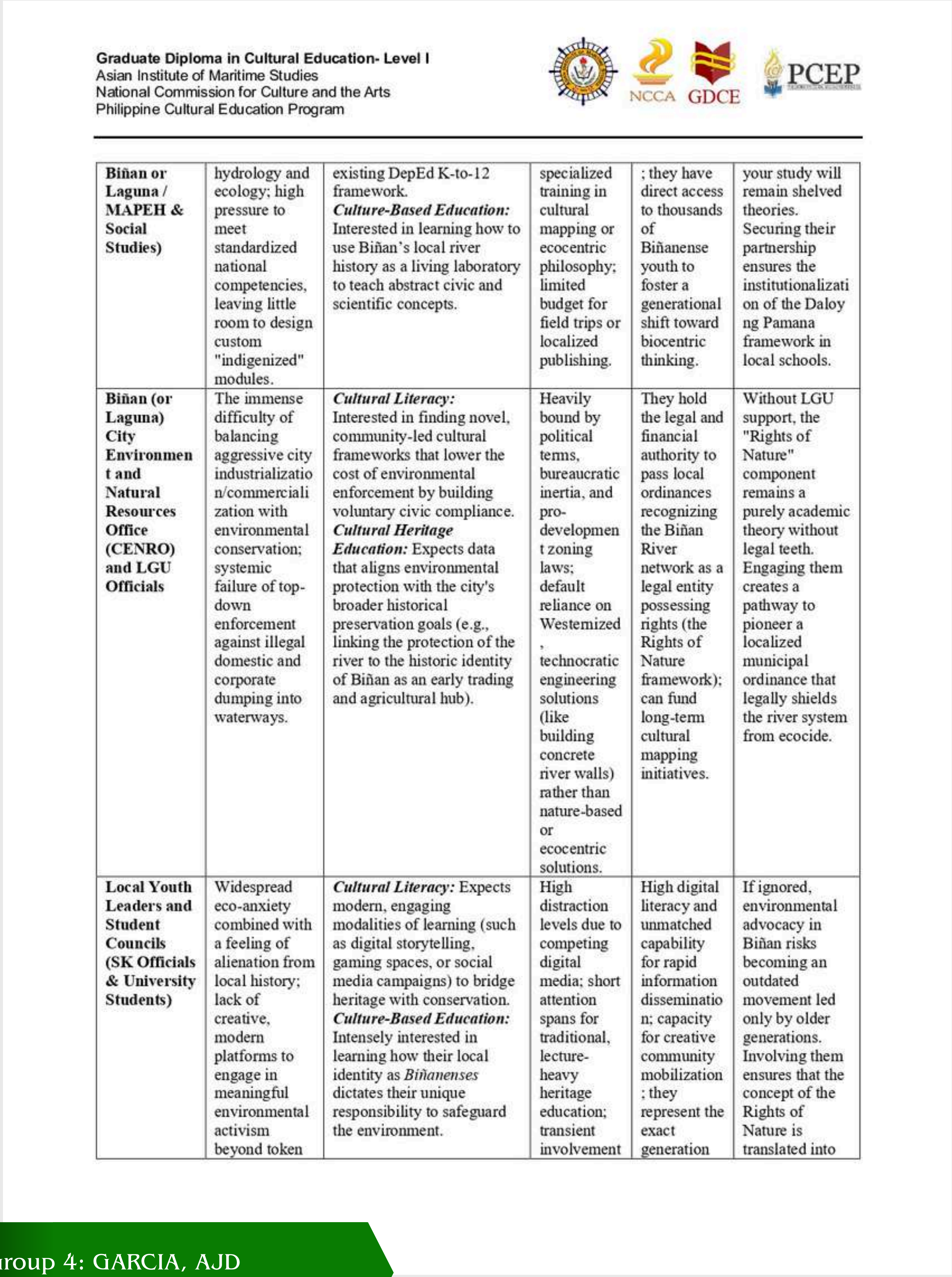
Proposed Title:
Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Biñan, Laguna through the Lens of the Rights of Nature

Individual Activity

PARTICIPANT'S ANALYSIS – based on the situation and context, come up with a participant's analysis on Cultural Literacy, Cultural Education and Culture-based Education.

Participant	Problem/ Needs	Expectations/ Interests	Weakness/ Contraints	Potential	Consequence
Traditional Fisherfolk and Lakeshore Communities (Laguna de Bay Coastline)	Severe depletion of fish catch due to industrial runoff and domestic waste flowing through the Biñan river system; lack of formal legal standing when opposing industrial polluters; threat of displacement from traditional fishing grounds.	***Cultural Literacy:*** Expects their generationally transmitted understanding of the lake's cycles (*daloy*) and local aquatic indicators to be respected as legitimate ecological science. ***Culture-Based Education:*** Interested in programs that validate their lifestyle to the youth, demonstrating that the river and lake are living systems (*kapwa*) linked to their survival rather than just open sewers.	High economic vulnerability; low formal education levels leading to exclusion from official municipal environmental planning sessions; lack of technical familiarity with modern environmental laws (e.g., the Writ of Kalikasan or Rights of Nature paradigms).	Possess a deep, lived repository of traditional ecological knowledge (TEK) and oral histories regarding the river systems; can act as primary, organic river guardians (Bantay Lawa) who actively monitor ecosystem health.	If excluded, the study will lack historical authenticity, reducing "pamana" (heritage) to a purely academic concept. Conversely, empowering them provides the empirical, human heart of the "Rights of Nature" argument by showing how human rights and river rights are intrinsically intertwined.
Public School Teachers and Curriculum Developers (DepEd	Lack of localized teaching materials focusing specifically on Biñan's	***Cultural Education:*** Expects the research to provide clear, actionable curriculum guides or localized reading materials (e.g., localized big books) that seamlessly map onto the	Bureaucratic restrictions within the Department of Education; lack of	They act as the primary structural vehicle for long-term cultural transmission	If they are not actively engaged, the culture-based educational modules developed by

Problem and Objective Tree



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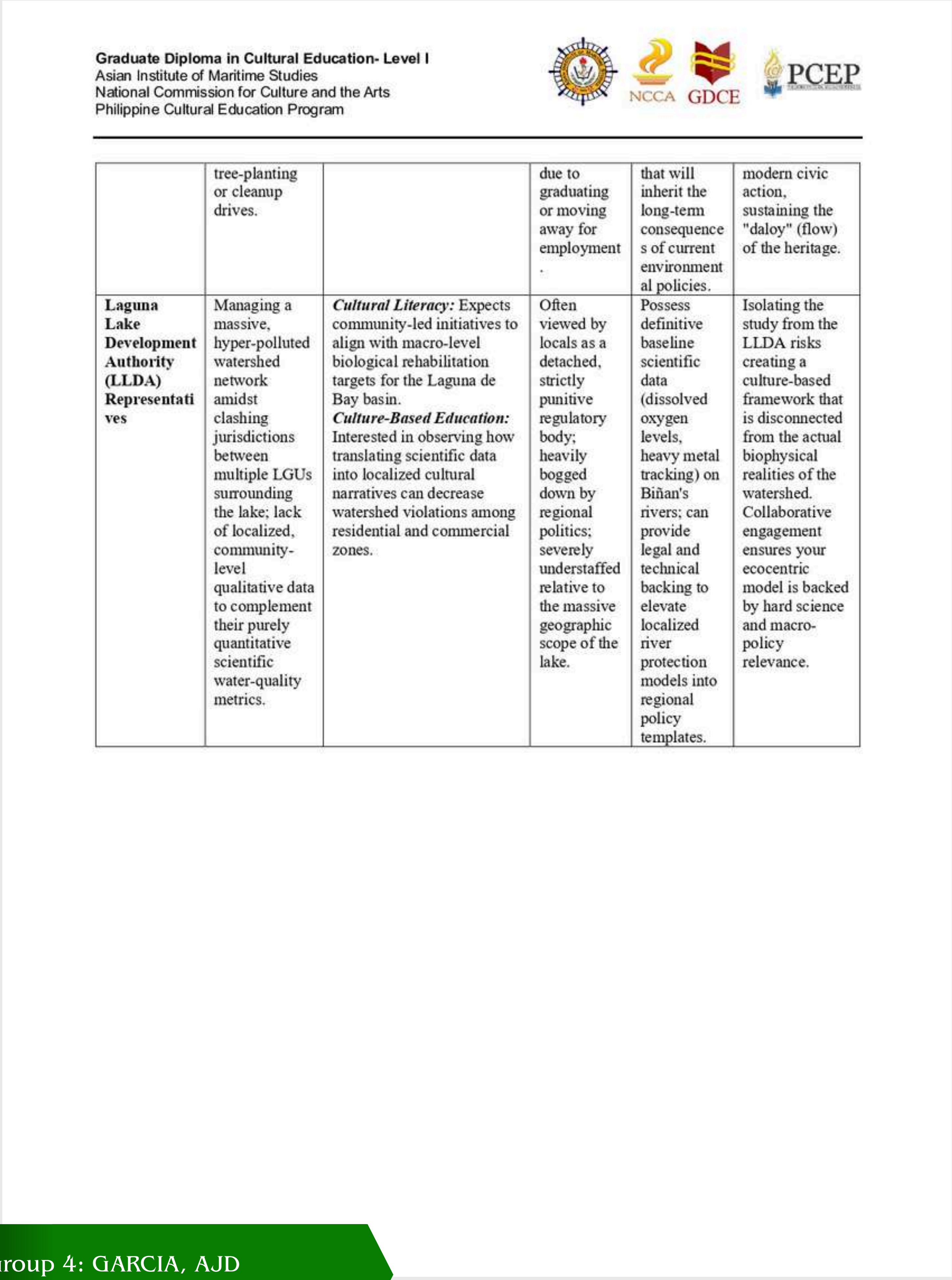
Biñan or Laguna / MAPEH & Social Studies)	hydrology and ecology; high pressure to meet standardized national competencies, leaving little room to design custom "indigenized" modules.	existing DepEd K-to-12 framework. ***Culture-Based Education:*** Interested in learning how to use Biñan's local river history as a living laboratory to teach abstract civic and scientific concepts.	specialized training in cultural mapping or ecocentric philosophy; limited budget for field trips or localized publishing.	; they have direct access to thousands of Biñanense youth to foster a generational shift toward biocentric thinking.	your study will remain shelved theories. Securing their partnership ensures the institutionalization of the Daloy ng Pamana framework in local schools.
Biñan (or Laguna) City Environment and Natural Resources Office (CENRO) and LGU Officials	The immense difficulty of balancing aggressive city industrialization/commercialization with environmental conservation; systemic failure of top-down enforcement against illegal domestic and corporate dumping into waterways.	***Cultural Literacy:*** Interested in finding novel, community-led cultural frameworks that lower the cost of environmental enforcement by building voluntary civic compliance. ***Cultural Heritage Education:*** Expects data that aligns environmental protection with the city's broader historical preservation goals (e.g., linking the protection of the river to the historic identity of Biñan as an early trading and agricultural hub).	Heavily bound by political terms, bureaucratic inertia, and pro-development zoning laws; default reliance on Westernized , technocratic engineering solutions (like building concrete river walls) rather than nature-based or ecocentric solutions.	They hold the legal and financial authority to pass local ordinances recognizing the Biñan River network as a legal entity possessing rights (the Rights of Nature framework); can fund long-term cultural mapping initiatives.	Without LGU support, the "Rights of Nature" component remains a purely academic theory without legal teeth. Engaging them creates a pathway to pioneer a localized municipal ordinance that legally shields the river system from ecocide.
Local Youth Leaders and Student Councils (SK Officials & University Students)	Widespread eco-anxiety combined with a feeling of alienation from local history; lack of creative, modern platforms to engage in meaningful environmental activism beyond token	***Cultural Literacy:*** Expects modern, engaging modalities of learning (such as digital storytelling, gaming spaces, or social media campaigns) to bridge heritage with conservation. ***Culture-Based Education:*** Intensely interested in learning how their local identity as *Biñanenses* dictates their unique responsibility to safeguard the environment.	High distraction levels due to competing digital media; short attention spans for traditional, lecture-heavy heritage education; transient involvement	High digital literacy and unmatched capability for rapid information dissemination; capacity for creative community mobilization; they represent the exact generation	If ignored, environmental advocacy in Biñan risks becoming an outdated movement led only by older generations. Involving them ensures that the concept of the Rights of Nature is translated into

Problem and Objective Tree



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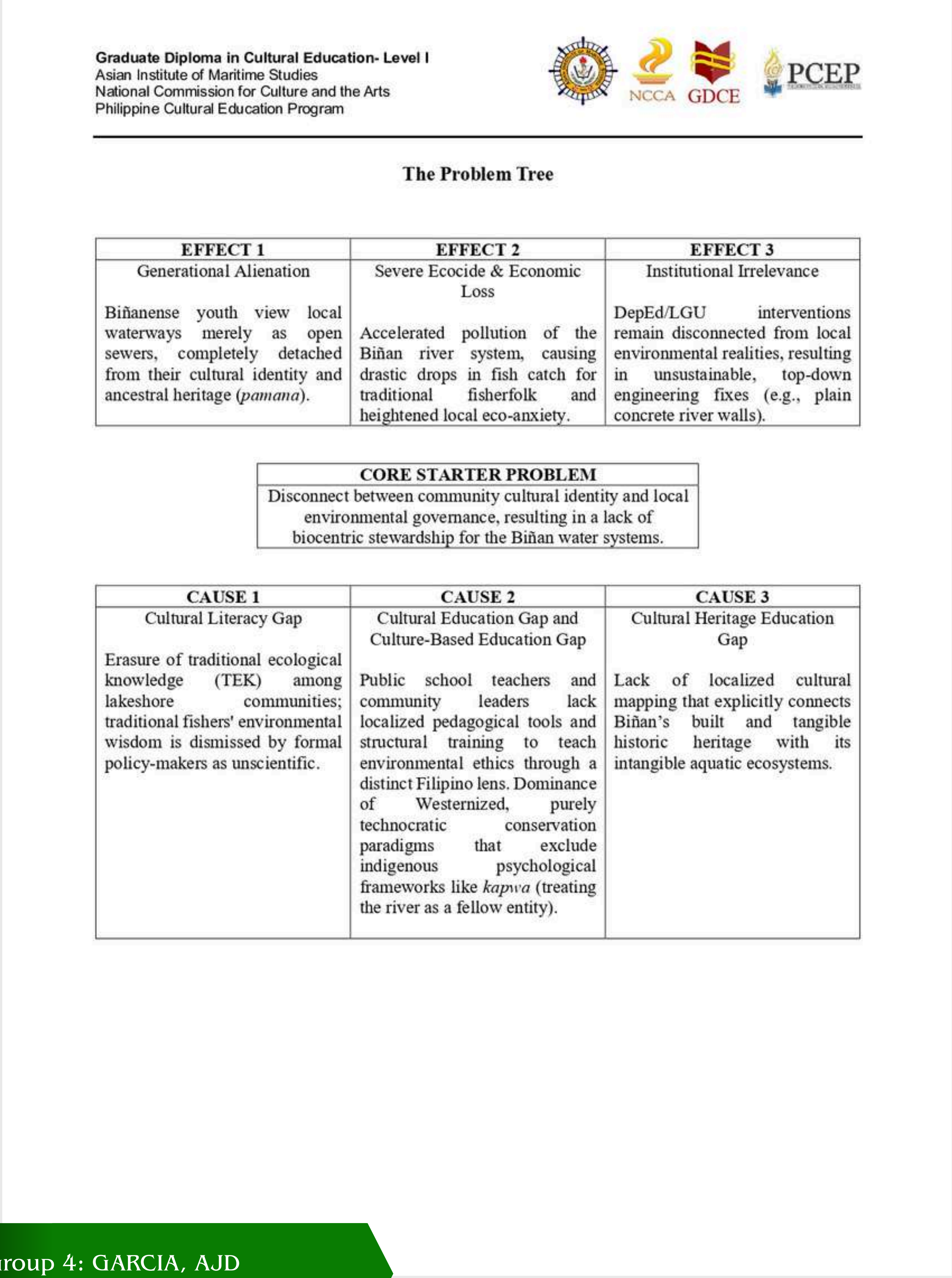
	tree-planting or cleanup drives.		due to graduating or moving away for employment.	that will inherit the long-term consequences of current environmental policies.	modern civic action, sustaining the "daloy" (flow) of the heritage.
Laguna Lake Development Authority (LLDA) Representatives	Managing a massive, hyper-polluted watershed network amidst clashing jurisdictions between multiple LGUs surrounding the lake; lack of localized, community-level qualitative data to complement their purely quantitative scientific water-quality metrics.	***Cultural Literacy:*** Expects community-led initiatives to align with macro-level biological rehabilitation targets for the Laguna de Bay basin. ***Culture-Based Education:*** Interested in observing how translating scientific data into localized cultural narratives can decrease watershed violations among residential and commercial zones.	Often viewed by locals as a detached, strictly punitive regulatory body; heavily bogged down by regional politics; severely understaffed relative to the massive geographic scope of the lake.	Possess definitive baseline scientific data (dissolved oxygen levels, heavy metal tracking) on Biñan's rivers; can provide legal and technical backing to elevate localized river protection models into regional policy templates.	Isolating the study from the LLDA risks creating a culture-based framework that is disconnected from the actual biophysical realities of the watershed. Collaborative engagement ensures your ecocentric model is backed by hard science and macro-policy relevance.

Problem and Objective Tree



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Philippine Cultural Education Program

The Problem Tree

EFFECT 1	EFFECT 2	EFFECT 3
Generational Alienation Biñanense youth view local waterways merely as open sewers, completely detached from their cultural identity and ancestral heritage (*pamana*).	Severe Ecocide & Economic Loss Accelerated pollution of the Biñan river system, causing drastic drops in fish catch for traditional fisherfolk and heightened local eco-anxiety.	Institutional Irrelevance DepEd/LGU interventions remain disconnected from local environmental realities, resulting in unsustainable, top-down engineering fixes (e.g., plain concrete river walls).

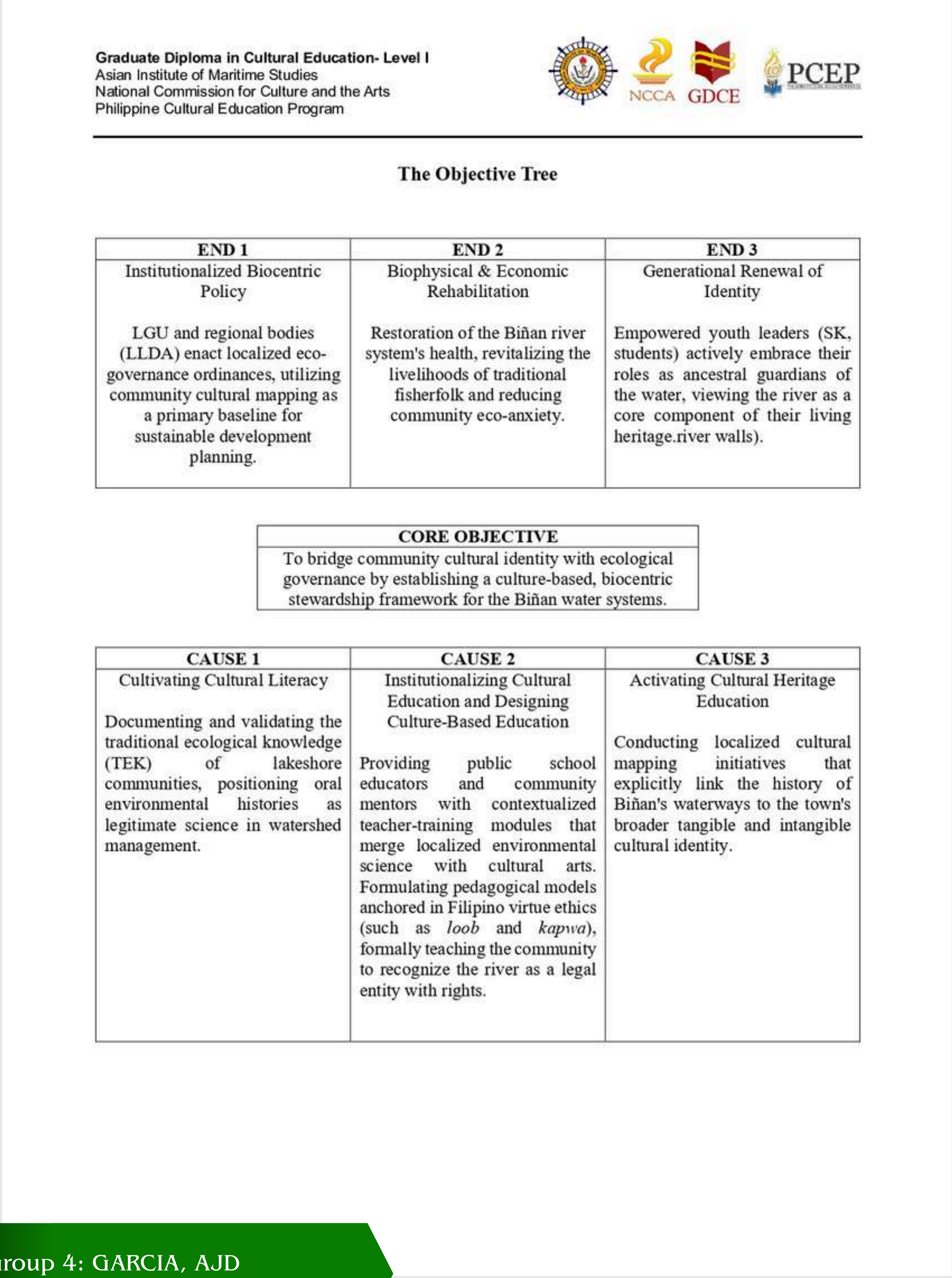
CORE STARTER PROBLEM
Disconnect between community cultural identity and local environmental governance, resulting in a lack of biocentric stewardship for the Biñan water systems.

CAUSE 1	CAUSE 2	CAUSE 3
Cultural Literacy Gap Erasure of traditional ecological knowledge (TEK) among lakeshore communities; traditional fishers' environmental wisdom is dismissed by formal policy-makers as unscientific.	Cultural Education Gap and Culture-Based Education Gap Public school teachers and community leaders lack localized pedagogical tools and structural training to teach environmental ethics through a distinct Filipino lens. Dominance of Westernized, purely technocratic conservation paradigms that exclude indigenous psychological frameworks like *kapwa* (treating the river as a fellow entity).	Cultural Heritage Education Gap Lack of localized cultural mapping that explicitly connects Biñan's built and tangible historic heritage with its intangible aquatic ecosystems.

MODULE 2

LOGFRAME MATRIX

Problem and Objective Tree



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The Objective Tree

END 1	END 2	END 3
Institutionalized Biocentric Policy LGU and regional bodies (LLDA) enact localized eco-governance ordinances, utilizing community cultural mapping as a primary baseline for sustainable development planning.	Biophysical & Economic Rehabilitation Restoration of the Biñan river system's health, revitalizing the livelihoods of traditional fisherfolk and reducing community eco-anxiety.	Generational Renewal of Identity Empowered youth leaders (SK, students) actively embrace their roles as ancestral guardians of the water, viewing the river as a core component of their living heritage.river walls).

CORE OBJECTIVE
To bridge community cultural identity with ecological governance by establishing a culture-based, biocentric stewardship framework for the Biñan water systems.

CAUSE 1	CAUSE 2	CAUSE 3
Cultivating Cultural Literacy Documenting and validating the traditional ecological knowledge (TEK) of lakeshore communities, positioning oral environmental histories as legitimate science in watershed management.	Institutionalizing Cultural Education and Designing Culture-Based Education Providing public school educators and community mentors with contextualized teacher-training modules that merge localized environmental science with cultural arts. Formulating pedagogical models anchored in Filipino virtue ethics (such as *loob* and *kapwa*), formally teaching the community to recognize the river as a legal entity with rights.	Activating Cultural Heritage Education Conducting localized cultural mapping initiatives that explicitly link the history of Biñan's waterways to the town's broader tangible and intangible cultural identity.

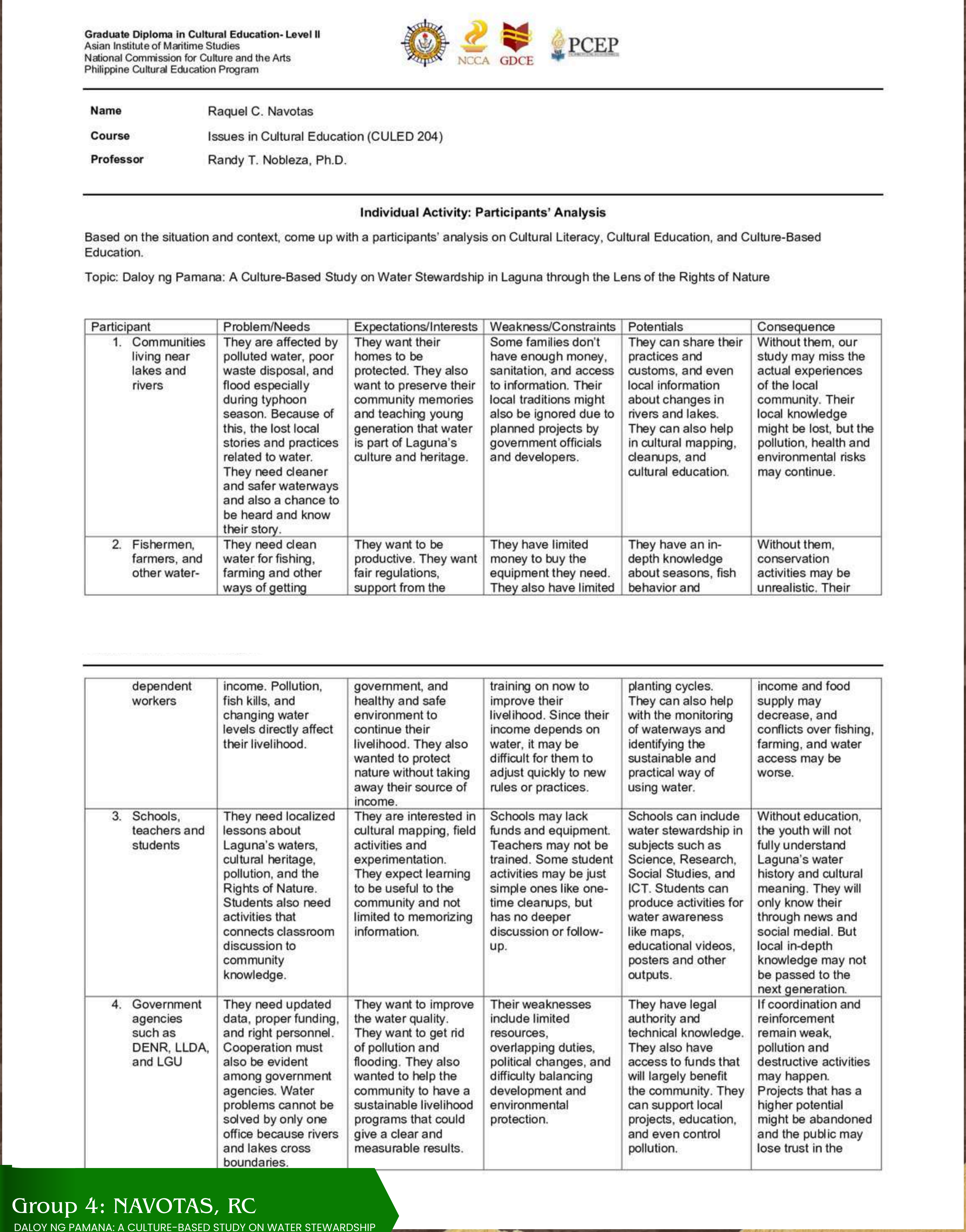
Group 4: GARCIA, AJD

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP
IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

MODULE 2

LOGFRAME MATRIX

Problem and Objective Tree



Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Raquel C. Navotas
Course	Issues in Cultural Education (CULED 204)
Professor	Randy T. Nobleza, Ph.D.

Individual Activity: Participants' Analysis

Based on the situation and context, come up with a participants' analysis on Cultural Literacy, Cultural Education, and Culture-Based Education.

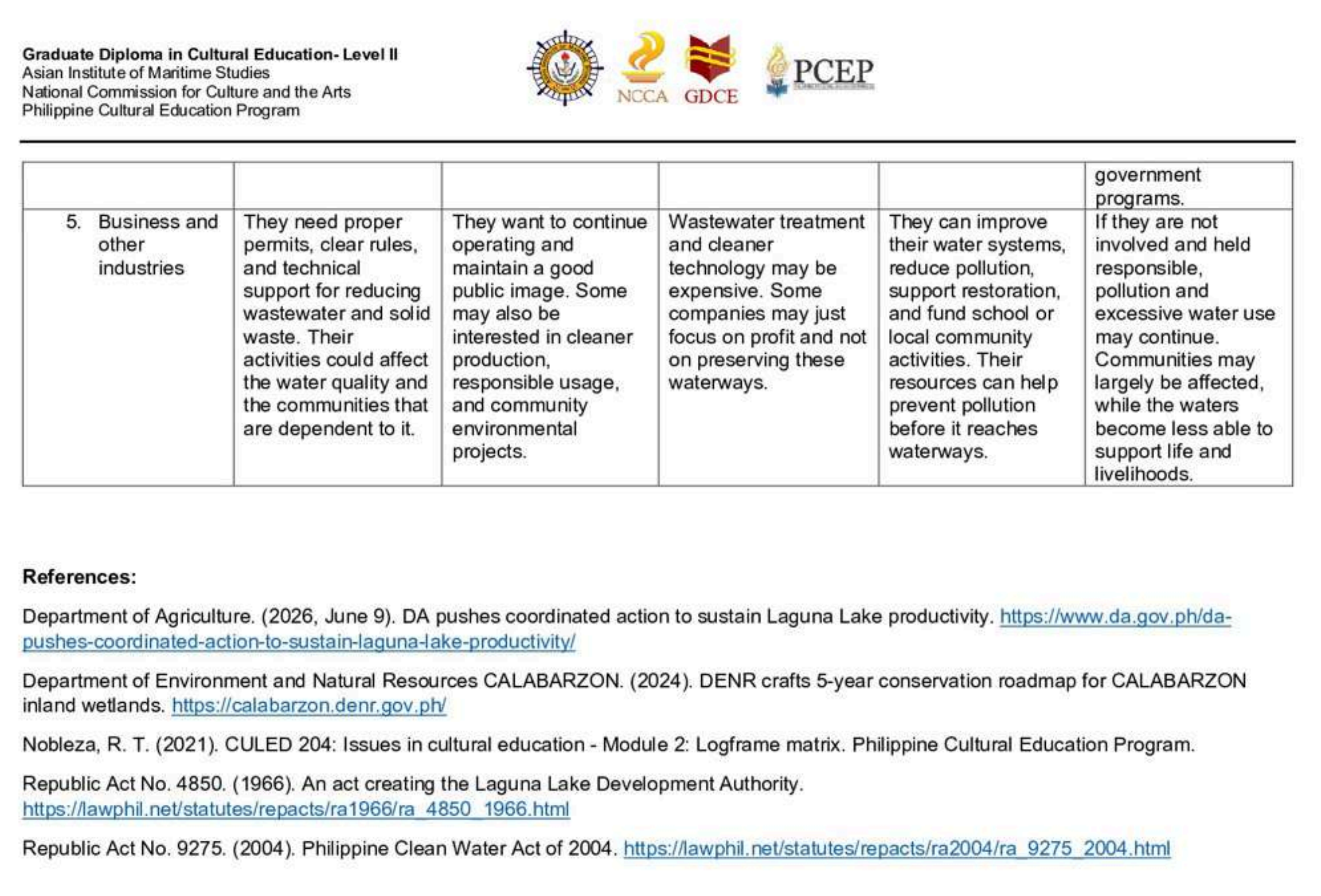
Topic: Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Laguna through the Lens of the Rights of Nature

Participant	Problem/Needs	Expectations/Interests	Weakness/Constraints	Potentials	Consequence
1. Communities living near lakes and rivers	They are affected by polluted water, poor waste disposal, and flood especially during typhoon season. Because of this, the lost local stories and practices related to water. They need cleaner and safer waterways and also a chance to be heard and know their story.	They want their homes to be protected. They also want to preserve their community memories and teaching young generation that water is part of Laguna's culture and heritage.	Some families don't have enough money, sanitation, and access to information. Their local traditions might also be ignored due to planned projects by government officials and developers.	They can share their practices and customs, and even local information about changes in rivers and lakes. They can also help in cultural mapping, cleanups, and cultural education.	Without them, our study may miss the actual experiences of the local community. Their local knowledge might be lost, but the pollution, health and environmental risks may continue.
2. Fishermen, farmers, and other water-dependent workers	They need clean water for fishing, farming and other ways of getting income. Pollution, fish kills, and changing water levels directly affect their livelihood.	They want to be productive. They want fair regulations, support from the government, and healthy and safe environment to continue their livelihood. They also wanted to protect nature without taking away their source of income.	They have limited money to buy the equipment they need. They also have limited training on now to improve their livelihood. Since their income depends on water, it may be difficult for them to adjust quickly to new rules or practices.	They have an in-depth knowledge about seasons, fish behavior and planting cycles. They can also help with the monitoring of waterways and identifying the sustainable and practical way of using water.	Without them, conservation activities may be unrealistic. Their income and food supply may decrease, and conflicts over fishing, farming, and water access may be worse.
3. Schools, teachers and students	They need localized lessons about Laguna's waters, cultural heritage, pollution, and the Rights of Nature. Students also need activities that connects classroom discussion to community knowledge.	They are interested in cultural mapping, field activities and experimentation. They expect learning to be useful to the community and not limited to memorizing information.	Schools may lack funds and equipment. Teachers may not be trained. Some student activities may be just simple ones like one-time cleanups, but has no deeper discussion or follow-up.	Schools can include water stewardship in subjects such as Science, Research, Social Studies, and ICT. Students can produce activities for water awareness like maps, educational videos, posters and other outputs.	Without education, the youth will not fully understand Laguna's water history and cultural meaning. They will only know their through news and social medial. But local in-depth knowledge may not be passed to the next generation.
4. Government agencies such as DENR, LLDA, and LGU	They need updated data, proper funding, and right personnel. Cooperation must also be evident among government agencies. Water problems cannot be solved by only one office because rivers and lakes cross boundaries.	They want to improve the water quality. They want to get rid of pollution and flooding. They also wanted to help the community to have a sustainable livelihood programs that could give a clear and measurable results.	Their weaknesses include limited resources, overlapping duties, political changes, and difficulty balancing development and environmental protection.	They have legal authority and technical knowledge. They also have access to funds that will largely benefit the community. They can support local projects, education, and even control pollution.	If coordination and reinforcement remain weak, pollution and destructive activities may happen. Projects that has a higher potential might be abandoned and the public may lose trust in the

Group 4: NAVOTAS, RC

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

Problem and Objective Tree



					government programs.
5. Business and other industries	They need proper permits, clear rules, and technical support for reducing wastewater and solid waste. Their activities could affect the water quality and the communities that are dependent to it.	They want to continue operating and maintain a good public image. Some may also be interested in cleaner production, responsible usage, and community environmental projects.	Wastewater treatment and cleaner technology may be expensive. Some companies may just focus on profit and not on preserving these waterways.	They can improve their water systems, reduce pollution, support restoration, and fund school or local community activities. Their resources can help prevent pollution before it reaches waterways.	If they are not involved and held responsible, pollution and excessive water use may continue. Communities may largely be affected, while the waters become less able to support life and livelihoods.

References:

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Department of Environment and Natural Resources CALABARZON. (2024). DENR crafts 5-year conservation roadmap for CALABARZON inland wetlands. https://calabarzon.denr.gov.ph/

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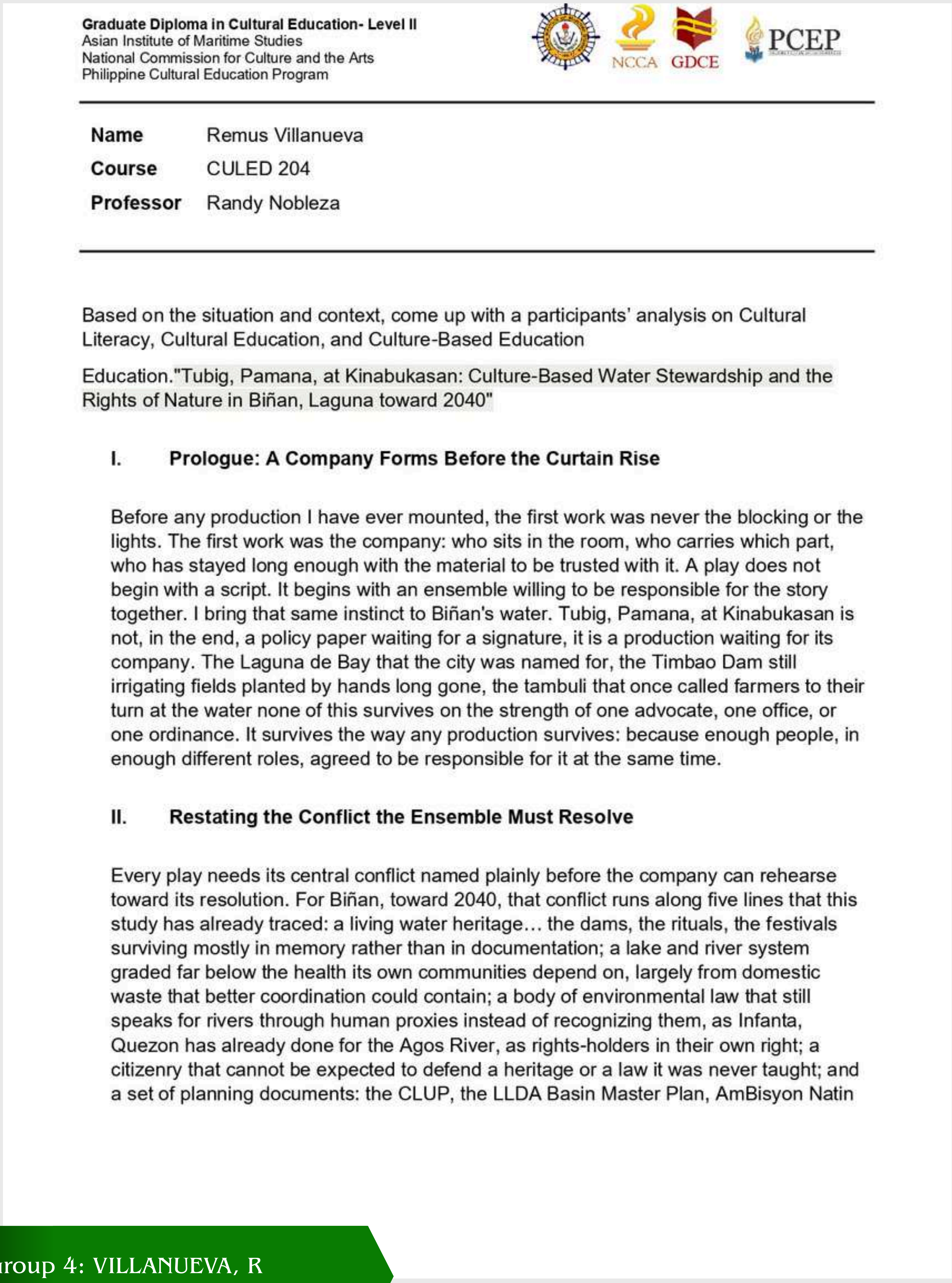

Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
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Philippine Cultural Education Program

Name	Remus Villanueva
Course	CULED 204
Professor	Randy Nobleza

Based on the situation and context, come up with a participants' analysis on Cultural Literacy, Cultural Education, and Culture-Based Education

Education."Tubig, Pamana, at Kinabukasan: Culture-Based Water Stewardship and the Rights of Nature in Biñan, Laguna toward 2040"

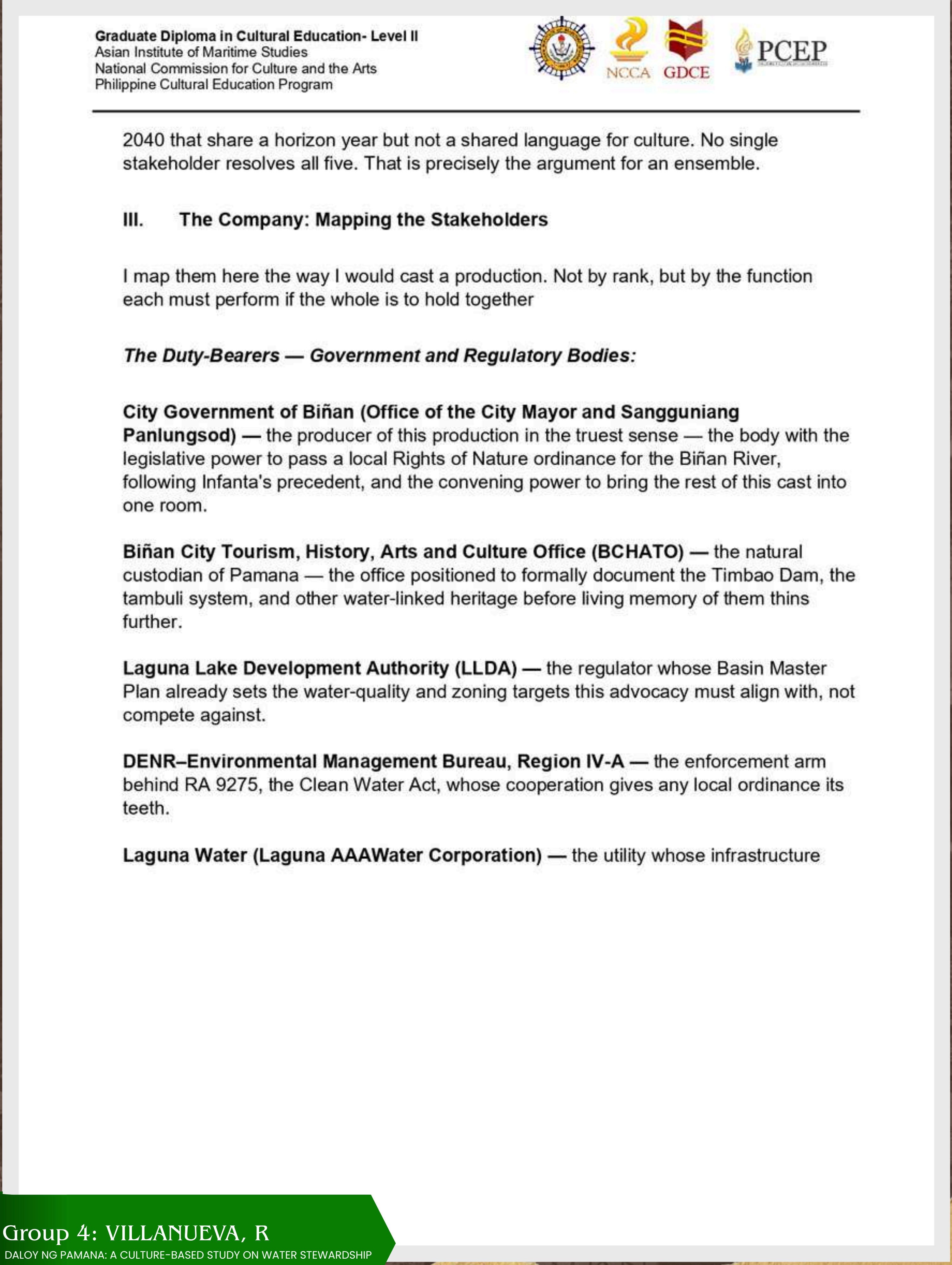
I. Prologue: A Company Forms Before the Curtain Rise

Before any production I have ever mounted, the first work was never the blocking or the lights. The first work was the company: who sits in the room, who carries which part, who has stayed long enough with the material to be trusted with it. A play does not begin with a script. It begins with an ensemble willing to be responsible for the story together. I bring that same instinct to Biñan's water. Tubig, Pamana, at Kinabukasan is not, in the end, a policy paper waiting for a signature, it is a production waiting for its company. The Laguna de Bay that the city was named for, the Timbao Dam still irrigating fields planted by hands long gone, the tambuli that once called farmers to their turn at the water none of this survives on the strength of one advocate, one office, or one ordinance. It survives the way any production survives: because enough people, in enough different roles, agreed to be responsible for it at the same time.

II. Restating the Conflict the Ensemble Must Resolve

Every play needs its central conflict named plainly before the company can rehearse toward its resolution. For Biñan, toward 2040, that conflict runs along five lines that this study has already traced: a living water heritage… the dams, the rituals, the festivals surviving mostly in memory rather than in documentation; a lake and river system graded far below the health its own communities depend on, largely from domestic waste that better coordination could contain; a body of environmental law that still speaks for rivers through human proxies instead of recognizing them, as Infanta, Quezon has already done for the Agos River, as rights-holders in their own right; a citizenry that cannot be expected to defend a heritage or a law it was never taught; and a set of planning documents: the CLUP, the LLDA Basin Master Plan, AmBisyon Natin

Problem and Objective Tree



2040 that share a horizon year but not a shared language for culture. No single stakeholder resolves all five. That is precisely the argument for an ensemble.

III. The Company: Mapping the Stakeholders

I map them here the way I would cast a production. Not by rank, but by the function each must perform if the whole is to hold together

The Duty-Bearers — Government and Regulatory Bodies:

City Government of Biñan (Office of the City Mayor and Sangguniang Panlungsod) — the producer of this production in the truest sense — the body with the legislative power to pass a local Rights of Nature ordinance for the Biñan River, following Infanta's precedent, and the convening power to bring the rest of this cast into one room.

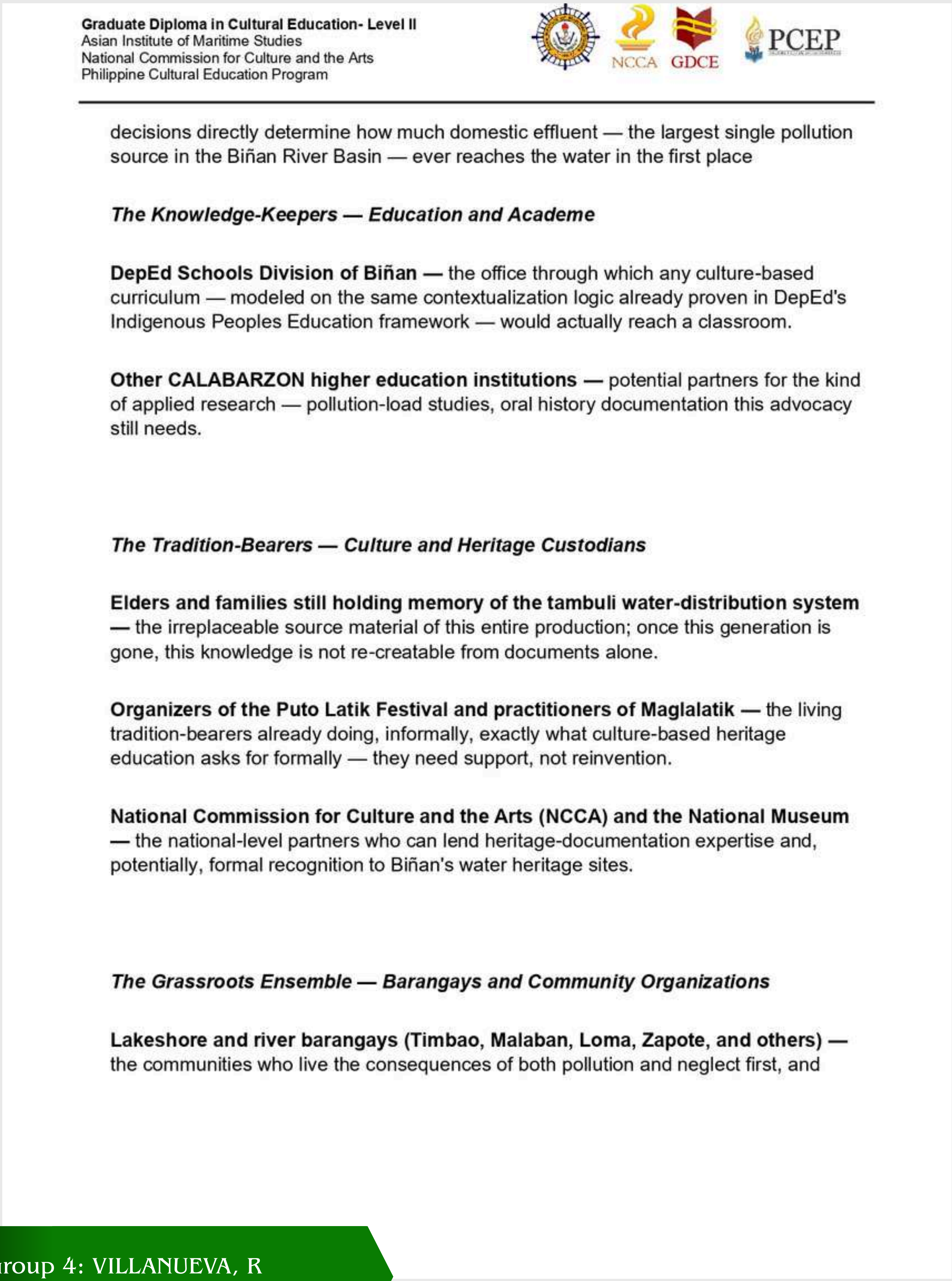
Biñan City Tourism, History, Arts and Culture Office (BCHATO) — the natural custodian of Pamana — the office positioned to formally document the Timbao Dam, the tambuli system, and other water-linked heritage before living memory of them thins further.

Laguna Lake Development Authority (LLDA) — the regulator whose Basin Master Plan already sets the water-quality and zoning targets this advocacy must align with, not compete against.

DENR–Environmental Management Bureau, Region IV-A — the enforcement arm behind RA 9275, the Clean Water Act, whose cooperation gives any local ordinance its teeth.

Laguna Water (Laguna AAAWater Corporation) — the utility whose infrastructure

Problem and Objective Tree



decisions directly determine how much domestic effluent — the largest single pollution source in the Biñan River Basin — ever reaches the water in the first place

The Knowledge-Keepers — Education and Academe

DepEd Schools Division of Biñan — the office through which any culture-based curriculum — modeled on the same contextualization logic already proven in DepEd's Indigenous Peoples Education framework — would actually reach a classroom.

Other CALABARZON higher education institutions — potential partners for the kind of applied research — pollution-load studies, oral history documentation this advocacy still needs.

The Tradition-Bearers — Culture and Heritage Custodians

Elders and families still holding memory of the tambuli water-distribution system — the irreplaceable source material of this entire production; once this generation is gone, this knowledge is not re-creatable from documents alone.

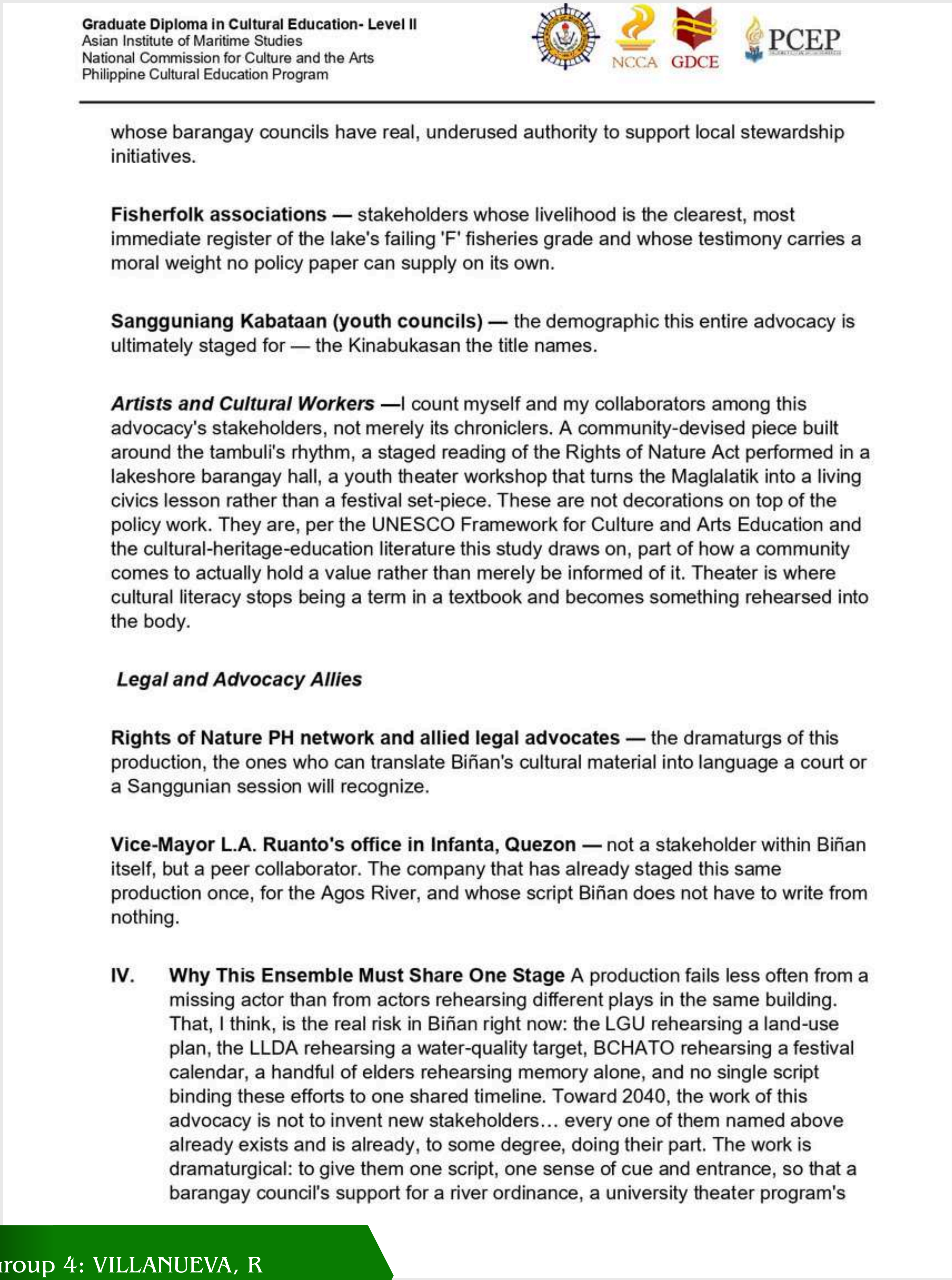
Organizers of the Puto Latik Festival and practitioners of Maglalatik — the living tradition-bearers already doing, informally, exactly what culture-based heritage education asks for formally — they need support, not reinvention.

National Commission for Culture and the Arts (NCCA) and the National Museum — the national-level partners who can lend heritage-documentation expertise and, potentially, formal recognition to Biñan's water heritage sites.

The Grassroots Ensemble — Barangays and Community Organizations

Lakeshore and river barangays (Timbao, Malaban, Loma, Zapote, and others) — the communities who live the consequences of both pollution and neglect first, and

Problem and Objective Tree



whose barangay councils have real, underused authority to support local stewardship initiatives.

Fisherfolk associations — stakeholders whose livelihood is the clearest, most immediate register of the lake's failing 'F' fisheries grade and whose testimony carries a moral weight no policy paper can supply on its own.

Sangguniang Kabataan (youth councils) — the demographic this entire advocacy is ultimately staged for — the Kinabukasan the title names.

***Artists and Cultural Workers* —**I count myself and my collaborators among this advocacy's stakeholders, not merely its chroniclers. A community-devised piece built around the tambuli's rhythm, a staged reading of the Rights of Nature Act performed in a lakeshore barangay hall, a youth theater workshop that turns the Maglalatik into a living civics lesson rather than a festival set-piece. These are not decorations on top of the policy work. They are, per the UNESCO Framework for Culture and Arts Education and the cultural-heritage-education literature this study draws on, part of how a community comes to actually hold a value rather than merely be informed of it. Theater is where cultural literacy stops being a term in a textbook and becomes something rehearsed into the body.

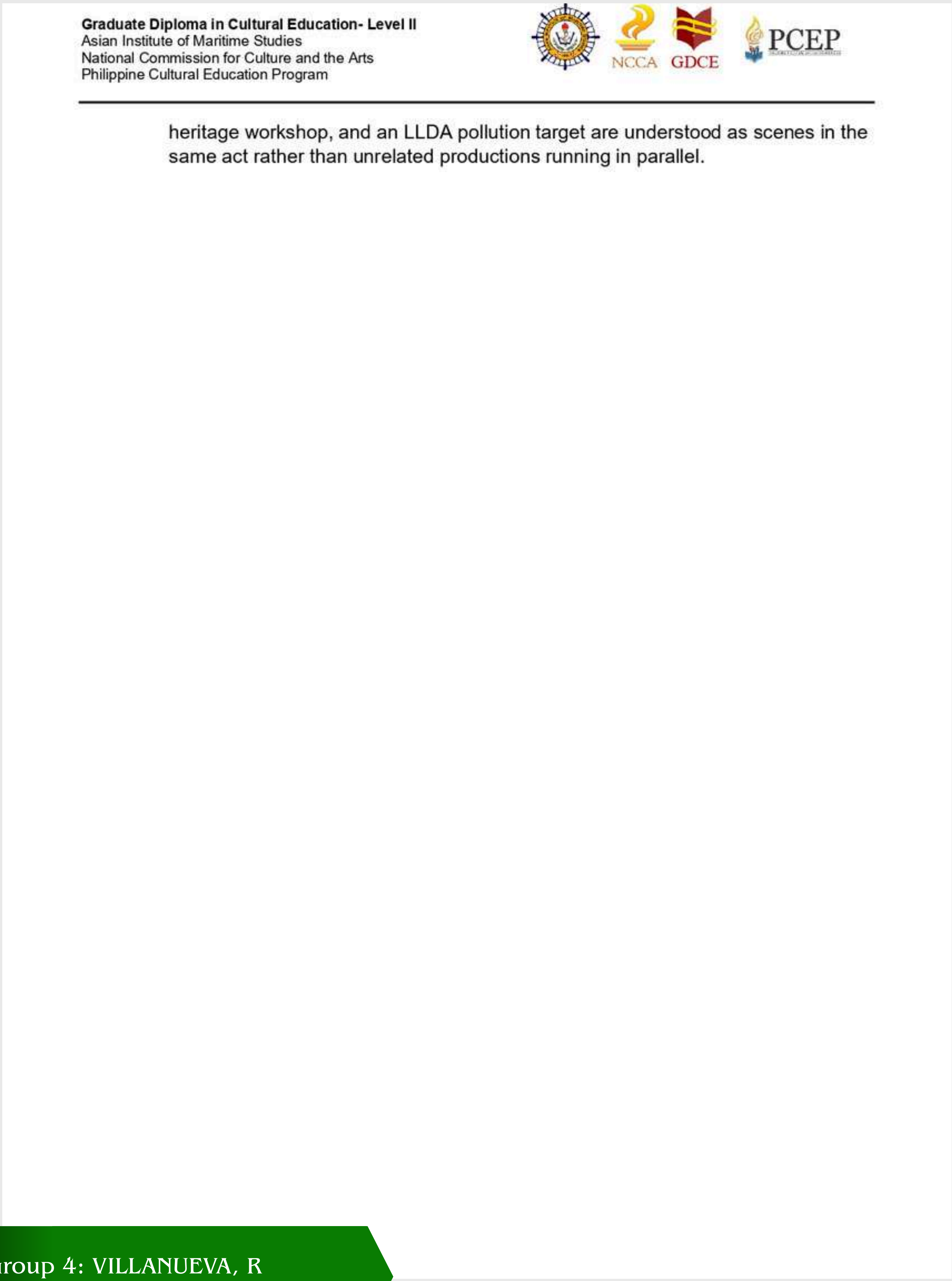
Legal and Advocacy Allies

Rights of Nature PH network and allied legal advocates — the dramaturgs of this production, the ones who can translate Biñan's cultural material into language a court or a Sanggunian session will recognize.

Vice-Mayor L.A. Ruanto's office in Infanta, Quezon — not a stakeholder within Biñan itself, but a peer collaborator. The company that has already staged this same production once, for the Agos River, and whose script Biñan does not have to write from nothing.

IV. **Why This Ensemble Must Share One Stage** A production fails less often from a missing actor than from actors rehearsing different plays in the same building. That, I think, is the real risk in Biñan right now: the LGU rehearsing a land-use plan, the LLDA rehearsing a water-quality target, BCHATO rehearsing a festival calendar, a handful of elders rehearsing memory alone, and no single script binding these efforts to one shared timeline. Toward 2040, the work of this advocacy is not to invent new stakeholders… every one of them named above already exists and is already, to some degree, doing their part. The work is dramaturgical: to give them one script, one sense of cue and entrance, so that a barangay council's support for a river ordinance, a university theater program's

Problem and Objective Tree



heritage workshop, and an LLDA pollution target are understood as scenes in the same act rather than unrelated productions running in parallel.

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CULTURAL EDUCATION

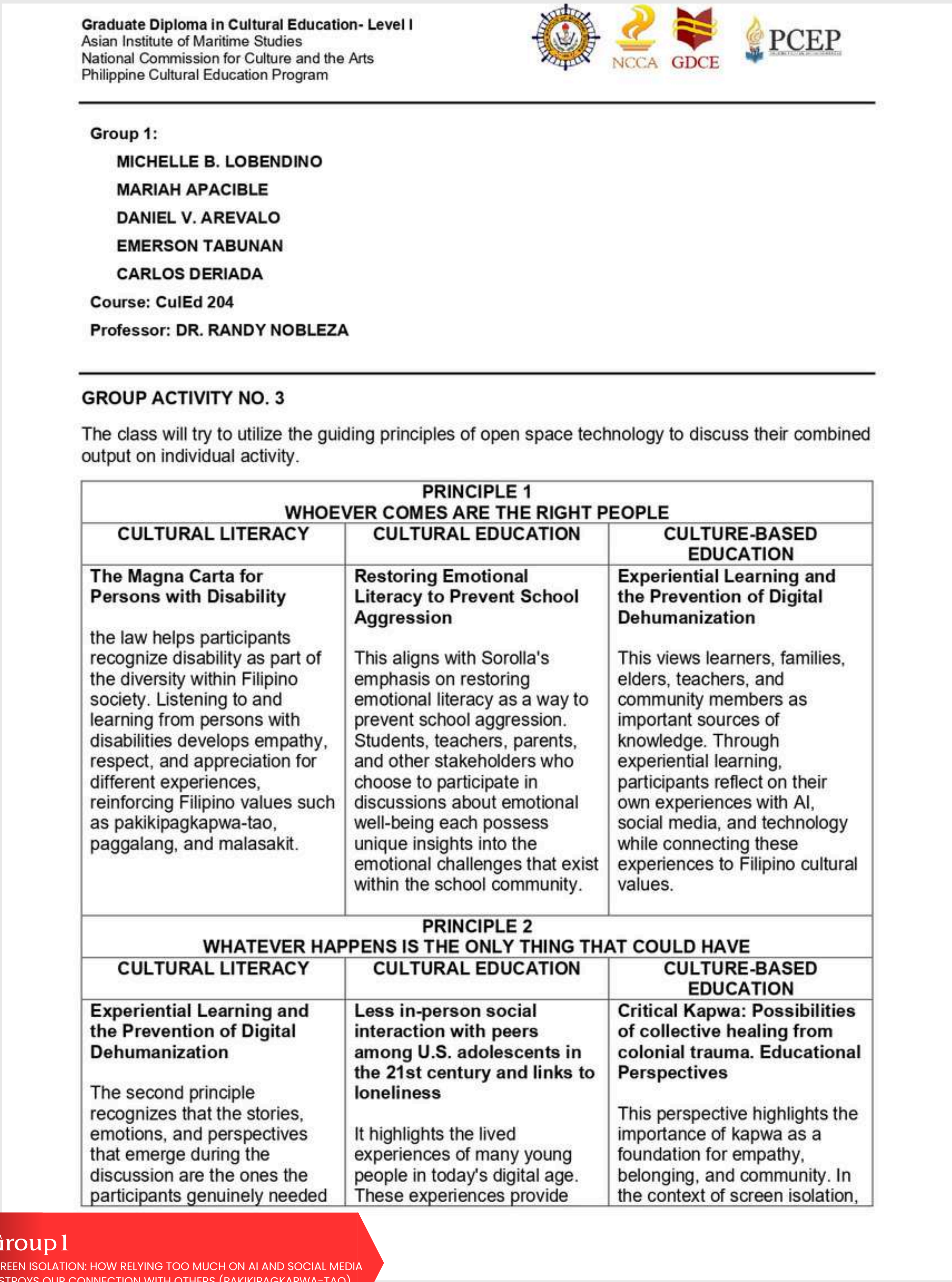
MODULE 3

OPEN SPACE TECHNOLOGIES

4 GUIDING PRINCIPLES OF OPEN SPACE TECHNOLOGY IN THE DISCUSSION OF CULTURE-BASED CONCEPTS SHARED VIA OST

CulEd: 204

Open Space Technology Principles



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Philippine Cultural Education Program

Group 1:
MICHELLE B. LOBENDINO
MARIAH APACIBLE
DANIEL V. AREVALO
EMERSON TABUNAN
CARLOS DERIADA
Course: CulEd 204
Professor: DR. RANDY NOBLEZA

GROUP ACTIVITY NO. 3

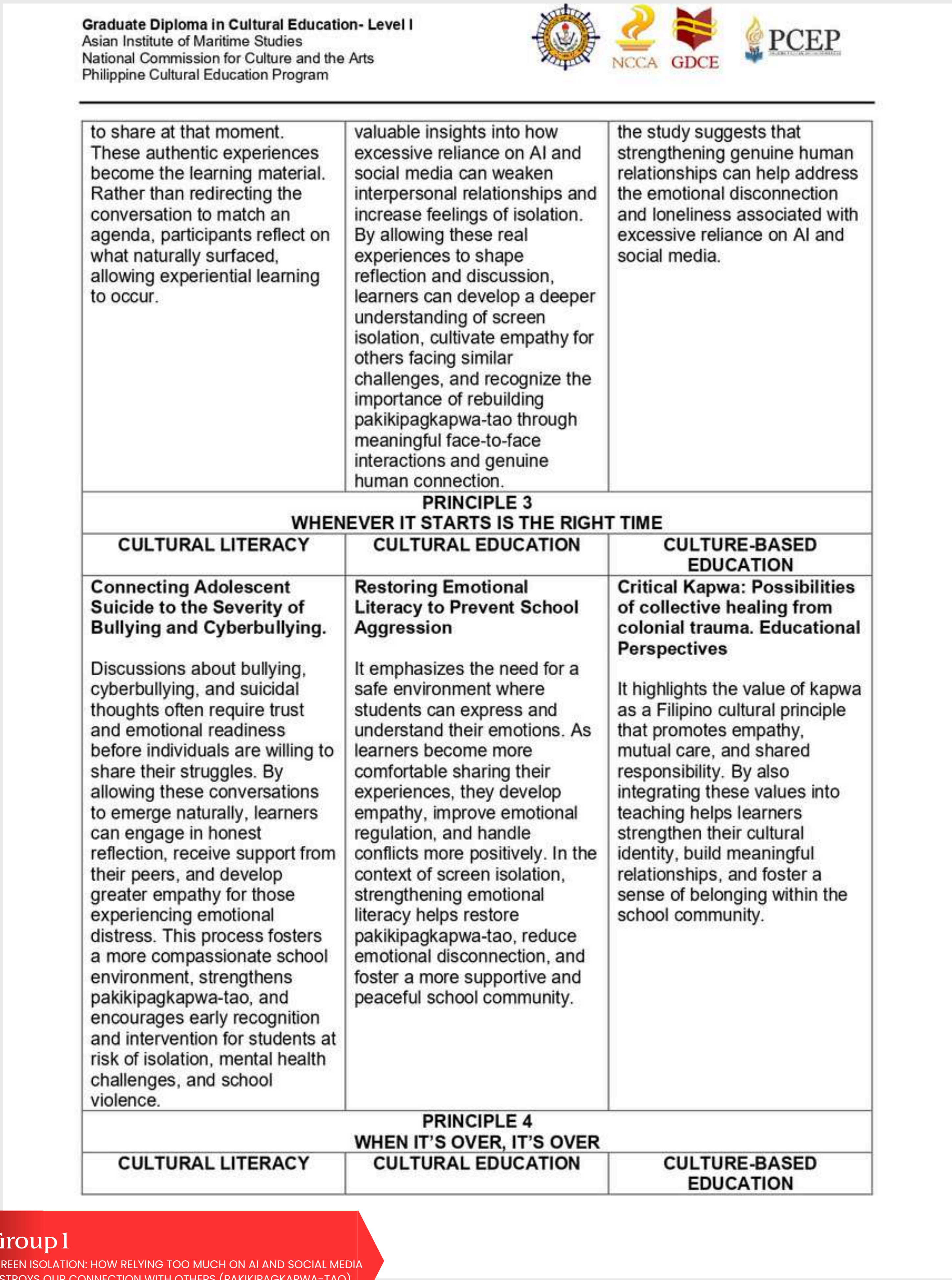
The class will try to utilize the guiding principles of open space technology to discuss their combined output on individual activity.

PRINCIPLE 1 WHOEVER COMES ARE THE RIGHT PEOPLE		
CULTURAL LITERACY	**CULTURAL EDUCATION**	**CULTURE-BASED EDUCATION**
The Magna Carta for Persons with Disability the law helps participants recognize disability as part of the diversity within Filipino society. Listening to and learning from persons with disabilities develops empathy, respect, and appreciation for different experiences, reinforcing Filipino values such as pakikipagkapwa-tao, paggalang, and malasakit.	**Restoring Emotional Literacy to Prevent School Aggression** This aligns with Sorolla's emphasis on restoring emotional literacy as a way to prevent school aggression. Students, teachers, parents, and other stakeholders who choose to participate in discussions about emotional well-being each possess unique insights into the emotional challenges that exist within the school community.	**Experiential Learning and the Prevention of Digital Dehumanization** This views learners, families, elders, teachers, and community members as important sources of knowledge. Through experiential learning, participants reflect on their own experiences with AI, social media, and technology while connecting these experiences to Filipino cultural values.
PRINCIPLE 2 WHATEVER HAPPENS IS THE ONLY THING THAT COULD HAVE		
CULTURAL LITERACY	**CULTURAL EDUCATION**	**CULTURE-BASED EDUCATION**
Experiential Learning and the Prevention of Digital Dehumanization The second principle recognizes that the stories, emotions, and perspectives that emerge during the discussion are the ones the participants genuinely needed	**Less in-person social interaction with peers among U.S. adolescents in the 21st century and links to loneliness** It highlights the lived experiences of many young people in today's digital age. These experiences provide	**Critical Kapwa: Possibilities of collective healing from colonial trauma. Educational Perspectives** This perspective highlights the importance of kapwa as a foundation for empathy, belonging, and community. In the context of screen isolation,

Group 1

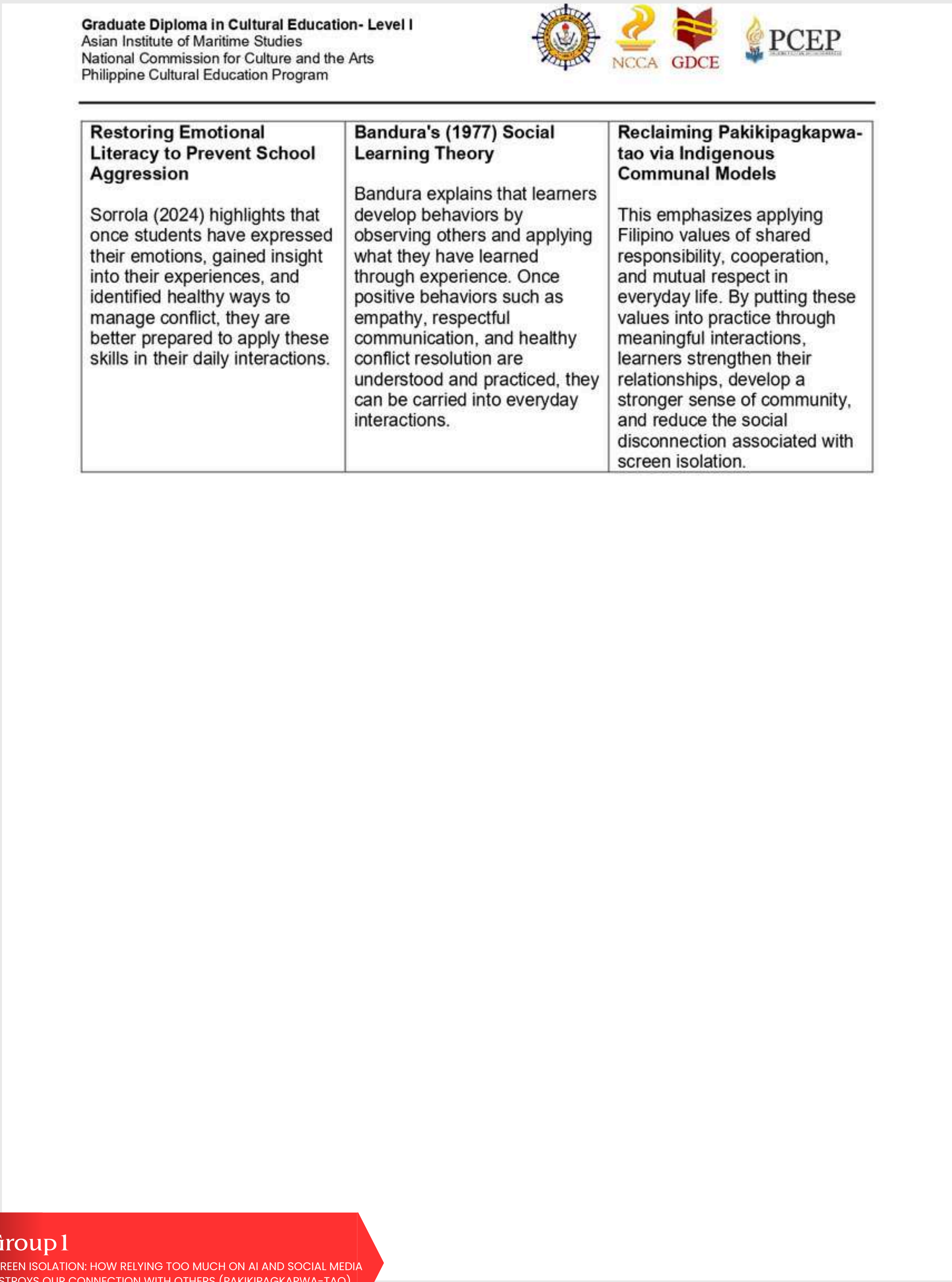
SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Open Space Technology Principles



to share at that moment. These authentic experiences become the learning material. Rather than redirecting the conversation to match an agenda, participants reflect on what naturally surfaced, allowing experiential learning to occur.	valuable insights into how excessive reliance on AI and social media can weaken interpersonal relationships and increase feelings of isolation. By allowing these real experiences to shape reflection and discussion, learners can develop a deeper understanding of screen isolation, cultivate empathy for others facing similar challenges, and recognize the importance of rebuilding pakikipagkapwa-tao through meaningful face-to-face interactions and genuine human connection.	the study suggests that strengthening genuine human relationships can help address the emotional disconnection and loneliness associated with excessive reliance on AI and social media.
PRINCIPLE 3 **WHENEVER IT STARTS IS THE RIGHT TIME**		
CULTURAL LITERACY	**CULTURAL EDUCATION**	**CULTURE-BASED EDUCATION**
Connecting Adolescent Suicide to the Severity of Bullying and Cyberbullying. Discussions about bullying, cyberbullying, and suicidal thoughts often require trust and emotional readiness before individuals are willing to share their struggles. By allowing these conversations to emerge naturally, learners can engage in honest reflection, receive support from their peers, and develop greater empathy for those experiencing emotional distress. This process fosters a more compassionate school environment, strengthens pakikipagkapwa-tao, and encourages early recognition and intervention for students at risk of isolation, mental health challenges, and school violence.	**Restoring Emotional Literacy to Prevent School Aggression** It emphasizes the need for a safe environment where students can express and understand their emotions. As learners become more comfortable sharing their experiences, they develop empathy, improve emotional regulation, and handle conflicts more positively. In the context of screen isolation, strengthening emotional literacy helps restore pakikipagkapwa-tao, reduce emotional disconnection, and foster a more supportive and peaceful school community.	**Critical Kapwa: Possibilities of collective healing from colonial trauma. Educational Perspectives** It highlights the value of kapwa as a Filipino cultural principle that promotes empathy, mutual care, and shared responsibility. By also integrating these values into teaching helps learners strengthen their cultural identity, build meaningful relationships, and foster a sense of belonging within the school community.
PRINCIPLE 4 **WHEN IT'S OVER, IT'S OVER**		
CULTURAL LITERACY	**CULTURAL EDUCATION**	**CULTURE-BASED EDUCATION**

Open Space Technology Principles



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Restoring Emotional Literacy to Prevent School Aggression	Bandura's (1977) Social Learning Theory	Reclaiming Pakikipagkapwa-tao via Indigenous Communal Models
Sorrola (2024) highlights that once students have expressed their emotions, gained insight into their experiences, and identified healthy ways to manage conflict, they are better prepared to apply these skills in their daily interactions.	Bandura explains that learners develop behaviors by observing others and applying what they have learned through experience. Once positive behaviors such as empathy, respectful communication, and healthy conflict resolution are understood and practiced, they can be carried into everyday interactions.	This emphasizes applying Filipino values of shared responsibility, cooperation, and mutual respect in everyday life. By putting these values into practice through meaningful interactions, learners strengthen their relationships, develop a stronger sense of community, and reduce the social disconnection associated with screen isolation.

Group 1

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

GRADUATE DIPLOMA IN
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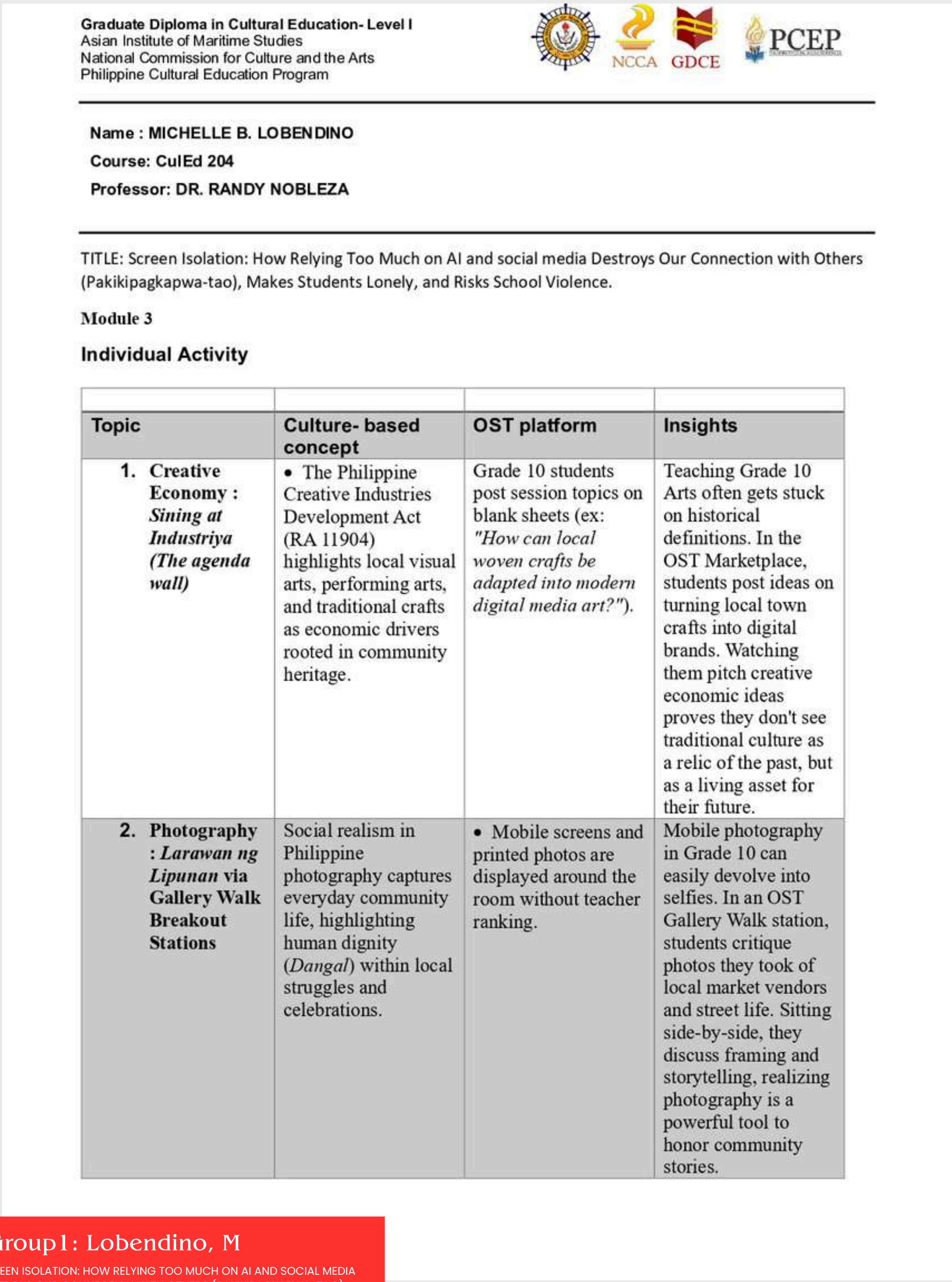
MODULE 3

OPEN SPACE TECHNOLOGY

Open Space Technology Principles



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NCCA GDCE PCEP

Name : MICHELLE B. LOBENDINO
Course: CulEd 204
Professor: DR. RANDY NOBLEZA

TITLE: Screen Isolation: How Relying Too Much on AI and social media Destroys Our Connection with Others (Pakikipagkapwa-tao), Makes Students Lonely, and Risks School Violence.

Module 3

Individual Activity

Topic	Culture- based concept	OST platform	Insights
1. Creative Economy : *Sining at Industriya (The agenda wall)*	• The Philippine Creative Industries Development Act (RA 11904) highlights local visual arts, performing arts, and traditional crafts as economic drivers rooted in community heritage.	Grade 10 students post session topics on blank sheets (ex: *"How can local woven crafts be adapted into modern digital media art?"*).	Teaching Grade 10 Arts often gets stuck on historical definitions. In the OST Marketplace, students post ideas on turning local town crafts into digital brands. Watching them pitch creative economic ideas proves they don't see traditional culture as a relic of the past, but as a living asset for their future.
2. Photography : *Larawan ng Lipunan* via Gallery Walk Breakout Stations	Social realism in Philippine photography captures everyday community life, highlighting human dignity (*Dangal*) within local struggles and celebrations.	• Mobile screens and printed photos are displayed around the room without teacher ranking.	Mobile photography in Grade 10 can easily devolve into selfies. In an OST Gallery Walk station, students critique photos they took of local market vendors and street life. Sitting side-by-side, they discuss framing and storytelling, realizing photography is a powerful tool to honor community stories.

Group 1: Lobendino, M

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

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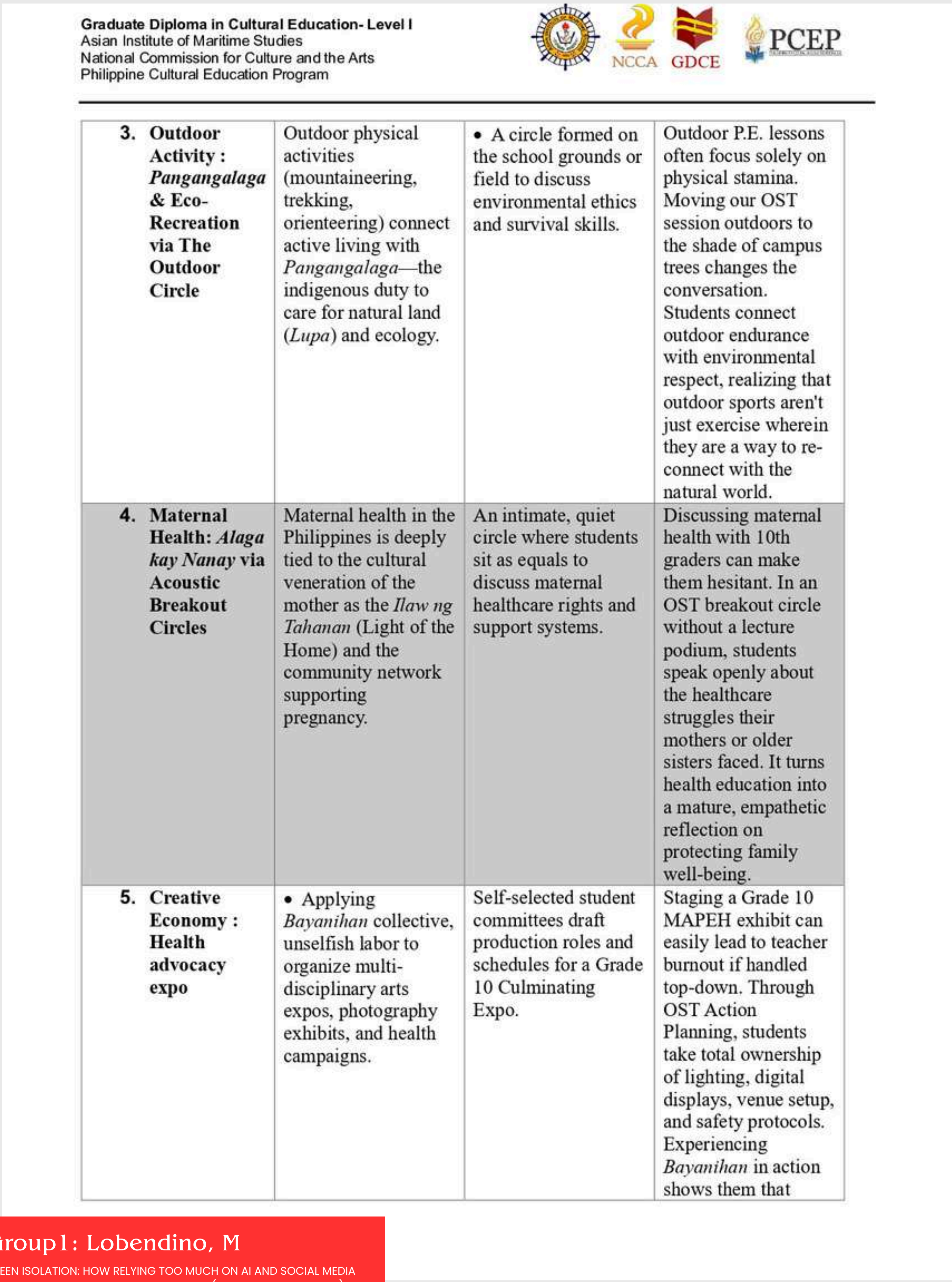

3. Outdoor Activity : *Pangangalaga* & Eco-Recreation via The Outdoor Circle	Outdoor physical activities (mountaineering, trekking, orienteering) connect active living with *Pangangalaga*—the indigenous duty to care for natural land (*Lupa*) and ecology.	• A circle formed on the school grounds or field to discuss environmental ethics and survival skills.	Outdoor P.E. lessons often focus solely on physical stamina. Moving our OST session outdoors to the shade of campus trees changes the conversation. Students connect outdoor endurance with environmental respect, realizing that outdoor sports aren't just exercise wherein they are a way to re-connect with the natural world.
4. Maternal Health: *Alaga kay Nanay* via Acoustic Breakout Circles	Maternal health in the Philippines is deeply tied to the cultural veneration of the mother as the *Ilaw ng Tahanan* (Light of the Home) and the community network supporting pregnancy.	An intimate, quiet circle where students sit as equals to discuss maternal healthcare rights and support systems.	Discussing maternal health with 10th graders can make them hesitant. In an OST breakout circle without a lecture podium, students speak openly about the healthcare struggles their mothers or older sisters faced. It turns health education into a mature, empathetic reflection on protecting family well-being.
5. Creative Economy : Health advocacy expo	• Applying *Bayanihan* collective, unselfish labor to organize multi-disciplinary arts expos, photography exhibits, and health campaigns.	Self-selected student committees draft production roles and schedules for a Grade 10 Culminating Expo.	Staging a Grade 10 MAPEH exhibit can easily lead to teacher burnout if handled top-down. Through OST Action Planning, students take total ownership of lighting, digital displays, venue setup, and safety protocols. Experiencing *Bayanihan* in action shows them that

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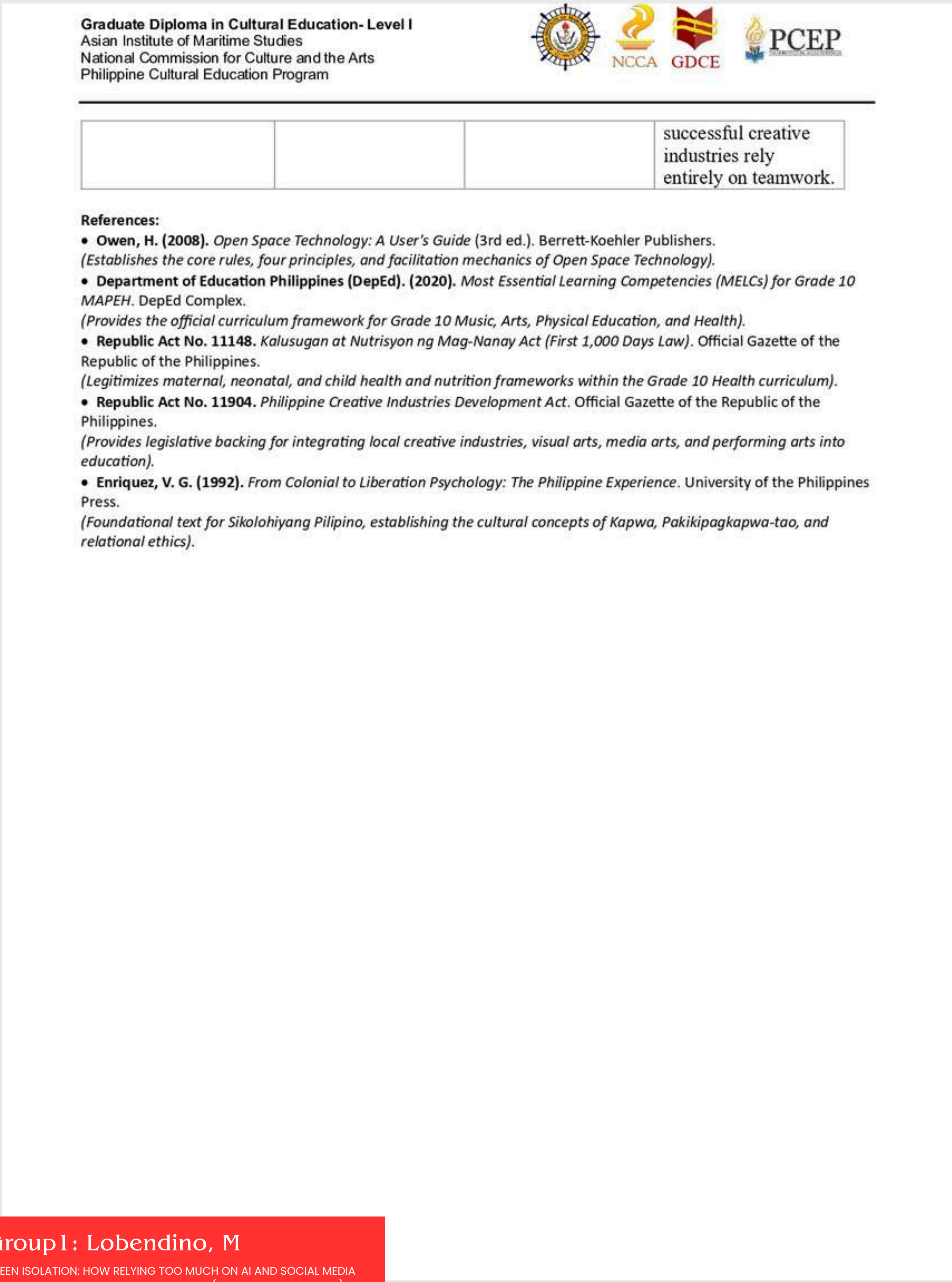

			successful creative industries rely entirely on teamwork.

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- **Owen, H. (2008).** *Open Space Technology: A User's Guide* (3rd ed.). Berrett-Koehler Publishers.
(Establishes the core rules, four principles, and facilitation mechanics of Open Space Technology).
- **Department of Education Philippines (DepEd). (2020).** *Most Essential Learning Competencies (MELCs) for Grade 10 MAPEH*. DepEd Complex.
(Provides the official curriculum framework for Grade 10 Music, Arts, Physical Education, and Health).
- **Republic Act No. 11148.** *Kalusugan at Nutrisyon ng Mag-Nanay Act (First 1,000 Days Law)*. Official Gazette of the Republic of the Philippines.
(Legitimizes maternal, neonatal, and child health and nutrition frameworks within the Grade 10 Health curriculum).
- **Republic Act No. 11904.** *Philippine Creative Industries Development Act*. Official Gazette of the Republic of the Philippines.
(Provides legislative backing for integrating local creative industries, visual arts, media arts, and performing arts into education).
- **Enriquez, V. G. (1992).** *From Colonial to Liberation Psychology: The Philippine Experience*. University of the Philippines Press.
(Foundational text for Sikolohiyang Pilipino, establishing the cultural concepts of Kapwa, Pakikipagkapwa-tao, and relational ethics).

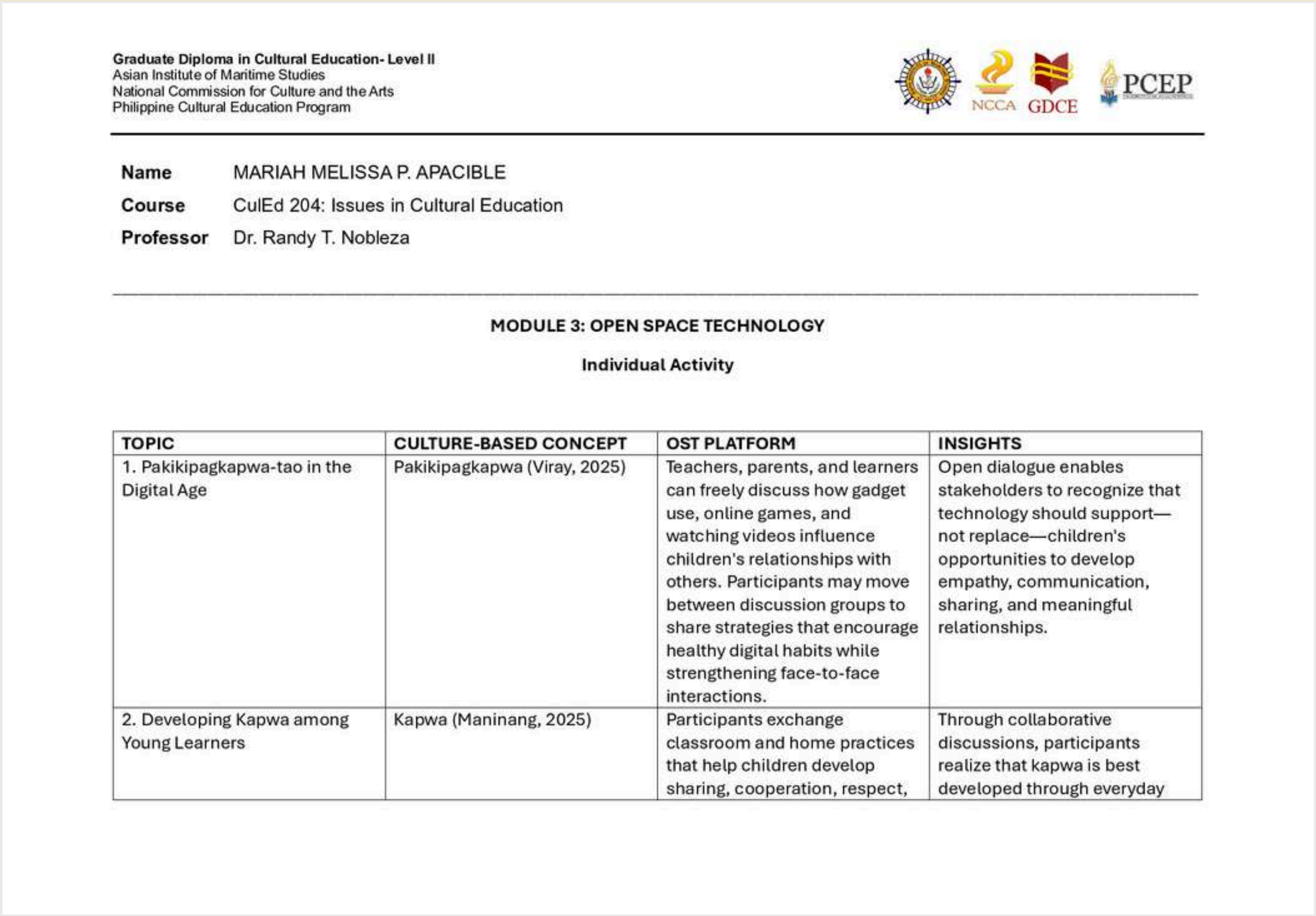
Group 1: Lobendino, M

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

MODULE 3

OPEN SPACE TECHNOLOGY

Open Space Technology Principles



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Name	MARIAH MELISSA P. APACIBLE
Course	CulEd 204: Issues in Cultural Education
Professor	Dr. Randy T. Nobleza

MODULE 3: OPEN SPACE TECHNOLOGY

Individual Activity

TOPIC	CULTURE-BASED CONCEPT	OST PLATFORM	INSIGHTS
1. Pakikipagkapwa-tao in the Digital Age	Pakikipagkapwa (Viray, 2025)	Teachers, parents, and learners can freely discuss how gadget use, online games, and watching videos influence children's relationships with others. Participants may move between discussion groups to share strategies that encourage healthy digital habits while strengthening face-to-face interactions.	Open dialogue enables stakeholders to recognize that technology should support—not replace—children's opportunities to develop empathy, communication, sharing, and meaningful relationships.
2. Developing Kapwa among Young Learners	Kapwa (Maninang, 2025)	Participants exchange classroom and home practices that help children develop sharing, cooperation, respect,	Through collaborative discussions, participants realize that kapwa is best developed through everyday

Group1: Apacible, MM

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

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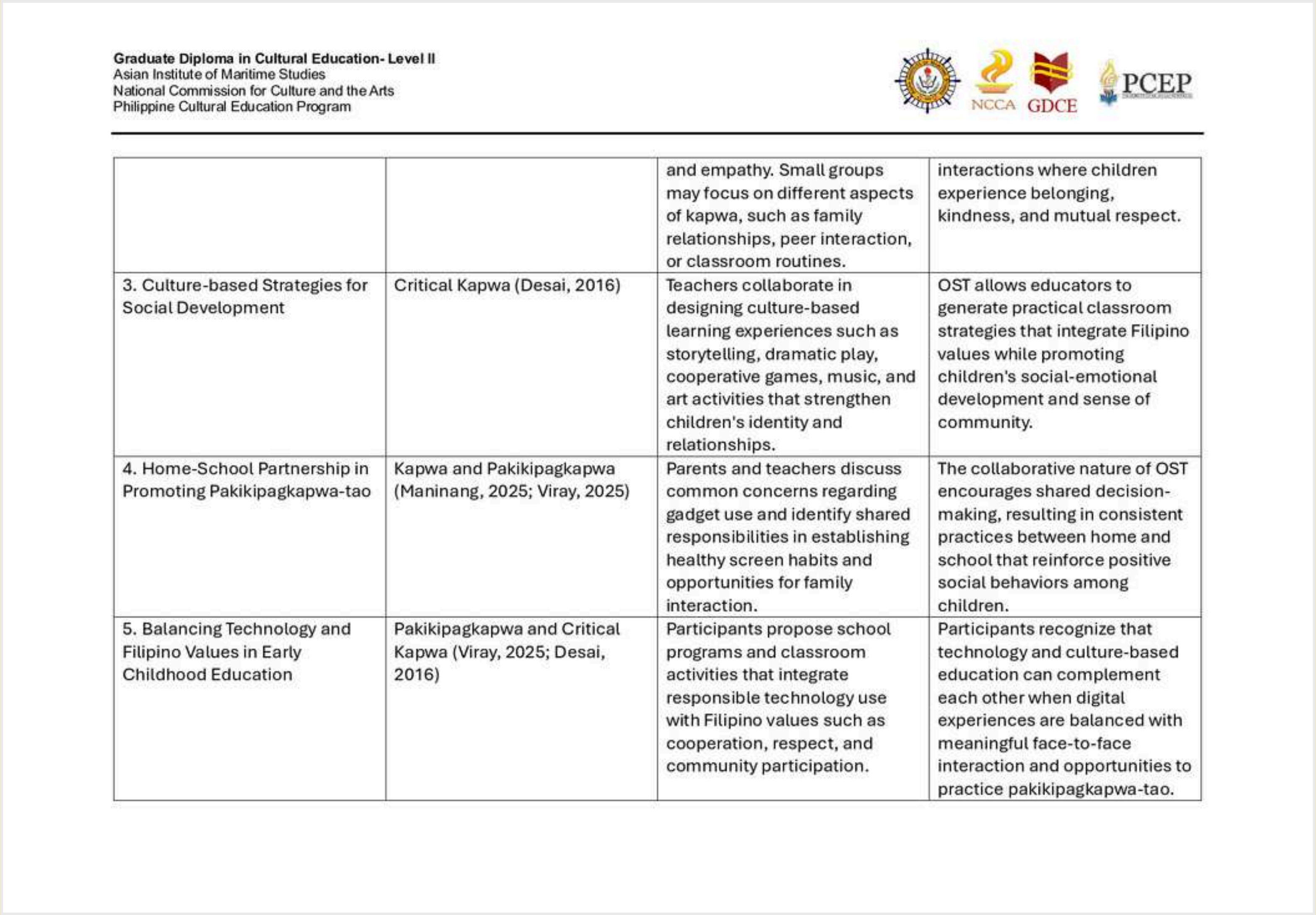

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		and empathy. Small groups may focus on different aspects of kapwa, such as family relationships, peer interaction, or classroom routines.	interactions where children experience belonging, kindness, and mutual respect.
3. Culture-based Strategies for Social Development	Critical Kapwa (Desai, 2016)	Teachers collaborate in designing culture-based learning experiences such as storytelling, dramatic play, cooperative games, music, and art activities that strengthen children's identity and relationships.	OST allows educators to generate practical classroom strategies that integrate Filipino values while promoting children's social-emotional development and sense of community.
4. Home-School Partnership in Promoting Pakikipagkapwa-tao	Kapwa and Pakikipagkapwa (Maninang, 2025; Viray, 2025)	Parents and teachers discuss common concerns regarding gadget use and identify shared responsibilities in establishing healthy screen habits and opportunities for family interaction.	The collaborative nature of OST encourages shared decision-making, resulting in consistent practices between home and school that reinforce positive social behaviors among children.
5. Balancing Technology and Filipino Values in Early Childhood Education	Pakikipagkapwa and Critical Kapwa (Viray, 2025; Desai, 2016)	Participants propose school programs and classroom activities that integrate responsible technology use with Filipino values such as cooperation, respect, and community participation.	Participants recognize that technology and culture-based education can complement each other when digital experiences are balanced with meaningful face-to-face interaction and opportunities to practice pakikipagkapwa-tao.

Group 1: Apacible, MM

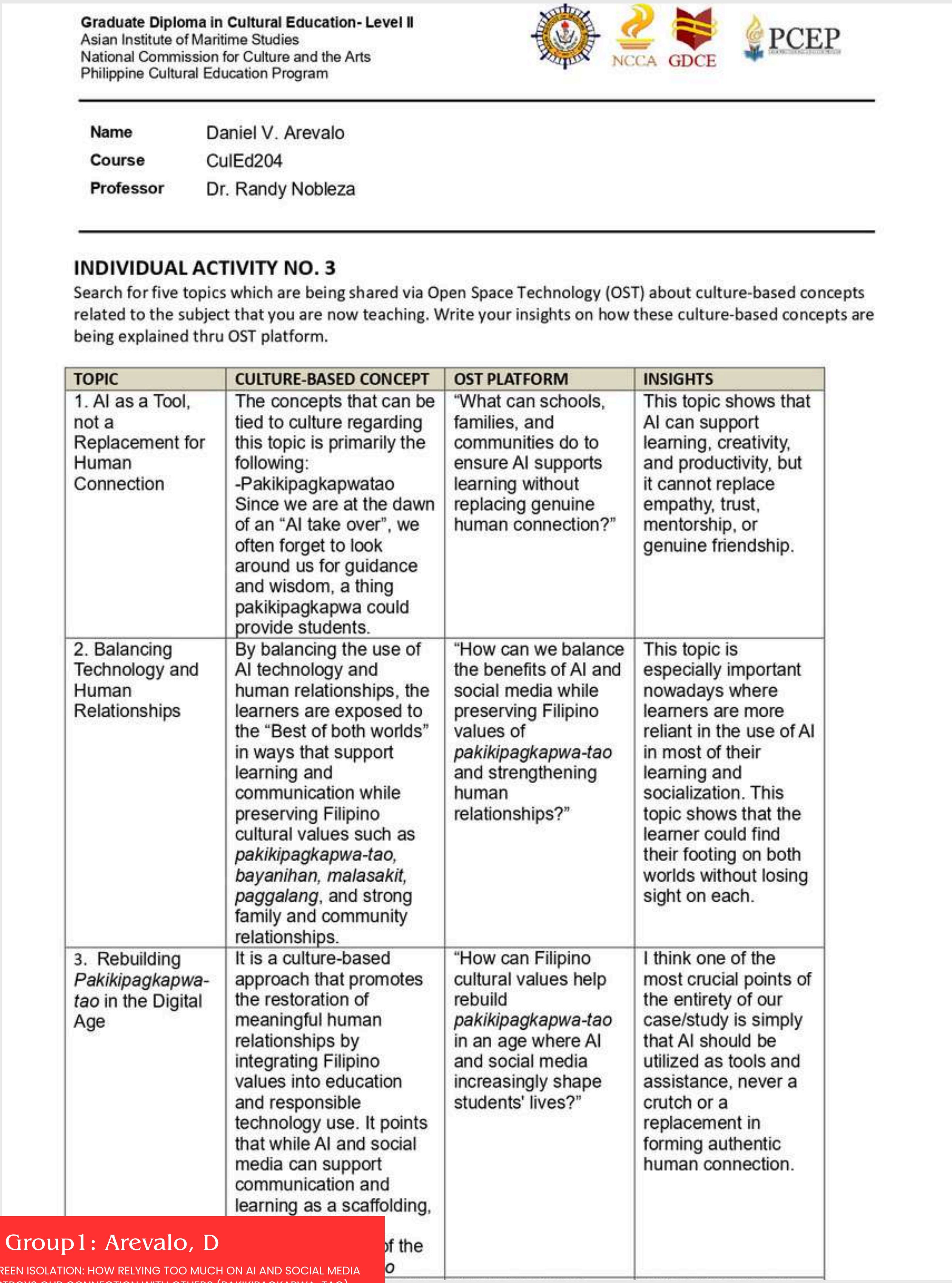
SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 3

OPEN SPACE TECHNOLOGY

Open Space Technology Principles



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Name	Daniel V. Arevalo
Course	CulEd204
Professor	Dr. Randy Nobleza

INDIVIDUAL ACTIVITY NO. 3

Search for five topics which are being shared via Open Space Technology (OST) about culture-based concepts related to the subject that you are now teaching. Write your insights on how these culture-based concepts are being explained thru OST platform.

TOPIC	CULTURE-BASED CONCEPT	OST PLATFORM	INSIGHTS
1. AI as a Tool, not a Replacement for Human Connection	The concepts that can be tied to culture regarding this topic is primarily the following: -Pakikipagkapwatao Since we are at the dawn of an "AI take over", we often forget to look around us for guidance and wisdom, a thing pakikipagkapwa could provide students.	"What can schools, families, and communities do to ensure AI supports learning without replacing genuine human connection?"	This topic shows that AI can support learning, creativity, and productivity, but it cannot replace empathy, trust, mentorship, or genuine friendship.
2. Balancing Technology and Human Relationships	By balancing the use of AI technology and human relationships, the learners are exposed to the "Best of both worlds" in ways that support learning and communication while preserving Filipino cultural values such as *pakikipagkapwa-tao*, *bayanihan*, *malasakit*, *paggalang*, and strong family and community relationships.	"How can we balance the benefits of AI and social media while preserving Filipino values of *pakikipagkapwa-tao* and strengthening human relationships?"	This topic is especially important nowadays where learners are more reliant in the use of AI in most of their learning and socialization. This topic shows that the learner could find their footing on both worlds without losing sight on each.
3. Rebuilding *Pakikipagkapwa-tao* in the Digital Age	It is a culture-based approach that promotes the restoration of meaningful human relationships by integrating Filipino values into education and responsible technology use. It points that while AI and social media can support communication and learning as a scaffolding, f the o	"How can Filipino cultural values help rebuild *pakikipagkapwa-tao* in an age where AI and social media increasingly shape students' lives?"	I think one of the most crucial points of the entirety of our case/study is simply that AI should be utilized as tools and assistance, never a crutch or a replacement in forming authentic human connection.

Group1: Arevalo, D

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

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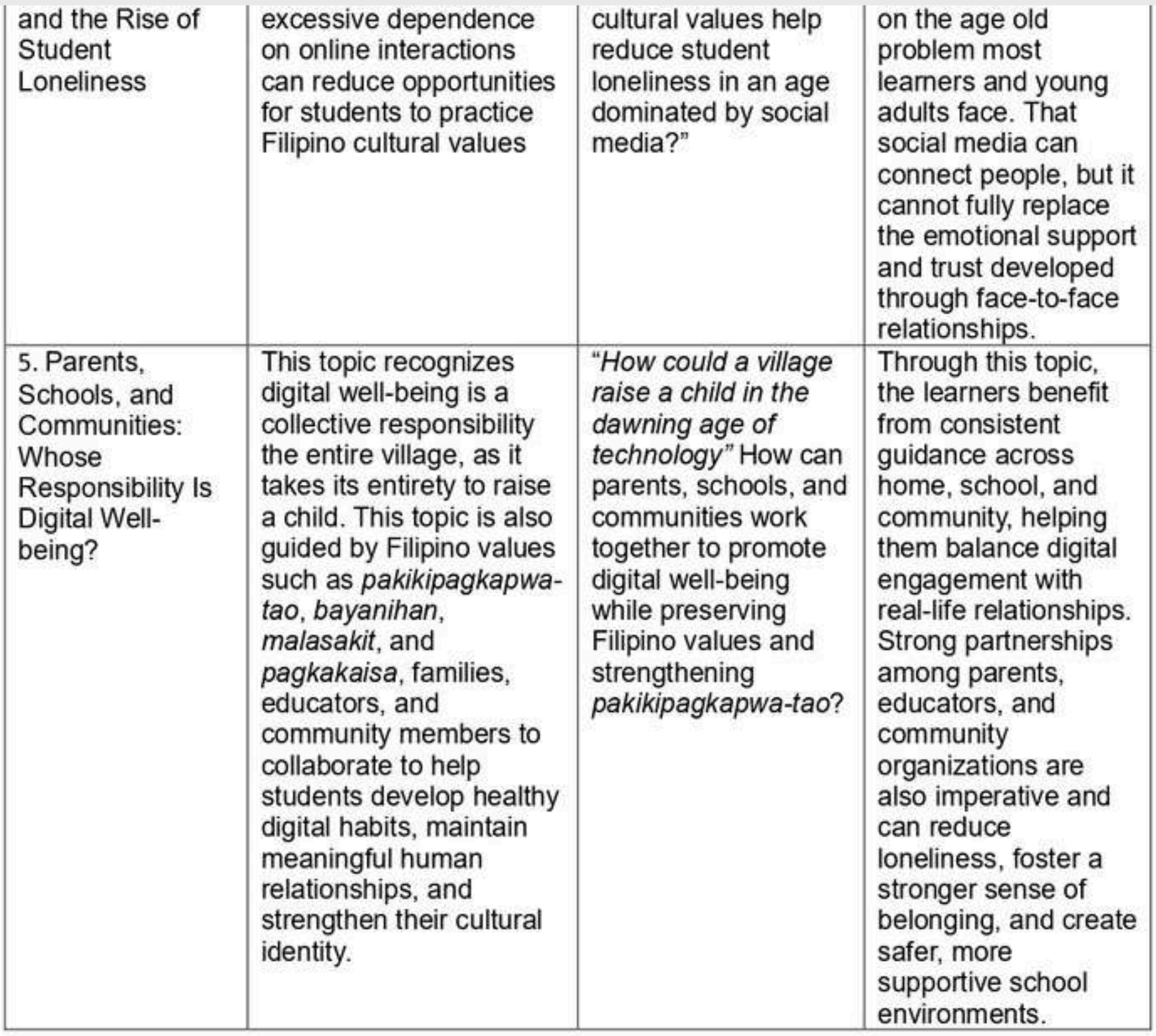

and the Rise of Student Loneliness	excessive dependence on online interactions can reduce opportunities for students to practice Filipino cultural values	cultural values help reduce student loneliness in an age dominated by social media?”	on the age old problem most learners and young adults face. That social media can connect people, but it cannot fully replace the emotional support and trust developed through face-to-face relationships.
5. Parents, Schools, and Communities: Whose Responsibility Is Digital Well-being?	This topic recognizes digital well-being is a collective responsibility the entire village, as it takes its entirety to raise a child. This topic is also guided by Filipino values such as *pakikipagkapwa-tao*, *bayanihan*, *malasakit*, and *pagkakaisa*, families, educators, and community members to collaborate to help students develop healthy digital habits, maintain meaningful human relationships, and strengthen their cultural identity.	*“How could a village raise a child in the dawning age of technology”* How can parents, schools, and communities work together to promote digital well-being while preserving Filipino values and strengthening *pakikipagkapwa-tao*?	Through this topic, the learners benefit from consistent guidance across home, school, and community, helping them balance digital engagement with real-life relationships. Strong partnerships among parents, educators, and community organizations are also imperative and can reduce loneliness, foster a stronger sense of belonging, and create safer, more supportive school environments.

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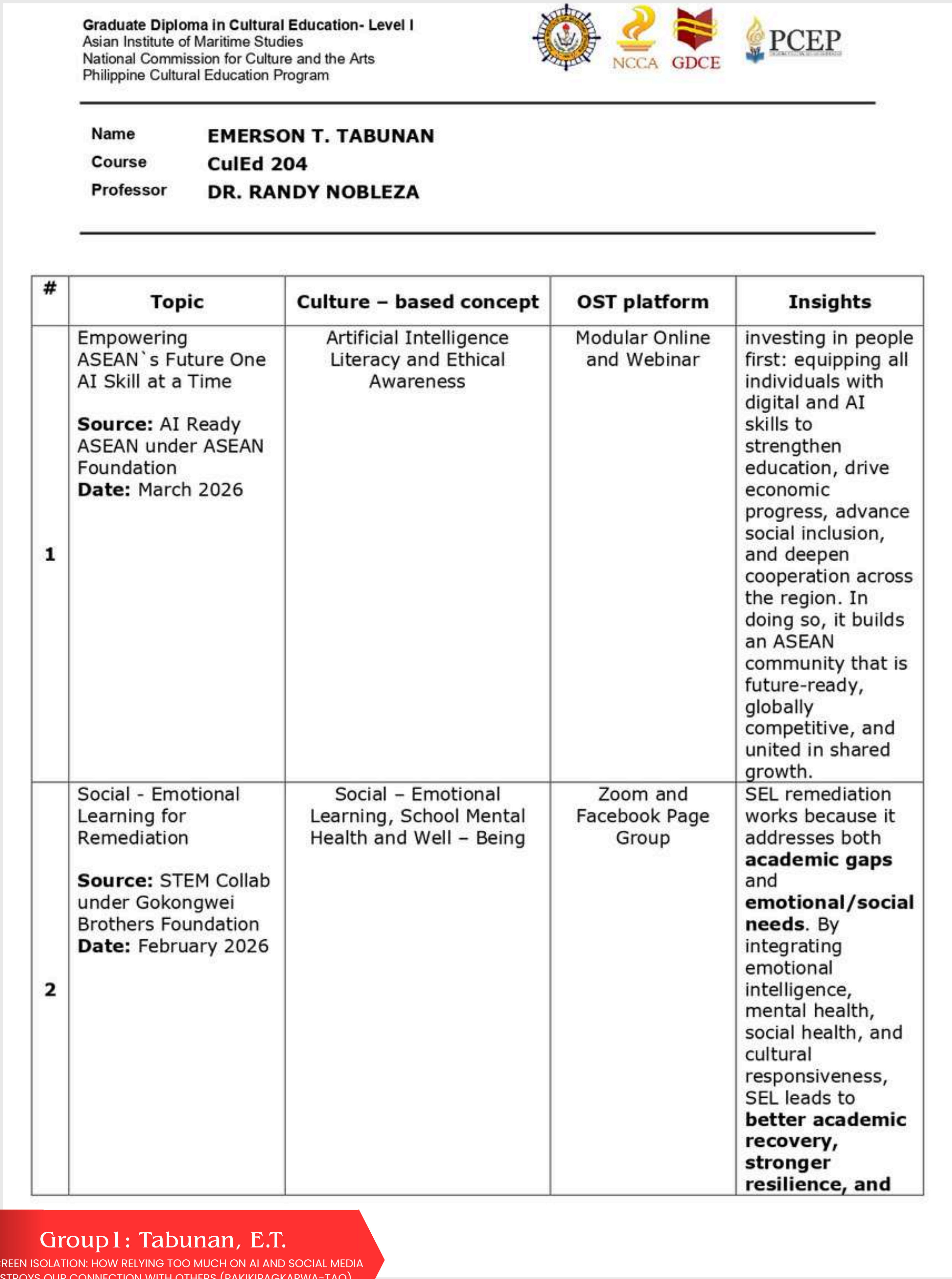

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Name	**EMERSON T. TABUNAN**
Course	**CulEd 204**
Professor	**DR. RANDY NOBLEZA**

#	Topic	Culture – based concept	OST platform	Insights
1	Empowering ASEAN`s Future One AI Skill at a Time **Source:** AI Ready ASEAN under ASEAN Foundation **Date:** March 2026	Artificial Intelligence Literacy and Ethical Awareness	Modular Online and Webinar	investing in people first: equipping all individuals with digital and AI skills to strengthen education, drive economic progress, advance social inclusion, and deepen cooperation across the region. In doing so, it builds an ASEAN community that is future-ready, globally competitive, and united in shared growth.
2	Social - Emotional Learning for Remediation **Source:** STEM Collab under Gokongwei Brothers Foundation **Date:** February 2026	Social – Emotional Learning, School Mental Health and Well – Being	Zoom and Facebook Page Group	SEL remediation works because it addresses both **academic gaps** and **emotional/social needs**. By integrating emotional intelligence, mental health, social health, and cultural responsiveness, SEL leads to **better academic recovery, stronger resilience, and**

Group 1: Tabunan, E.T.

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

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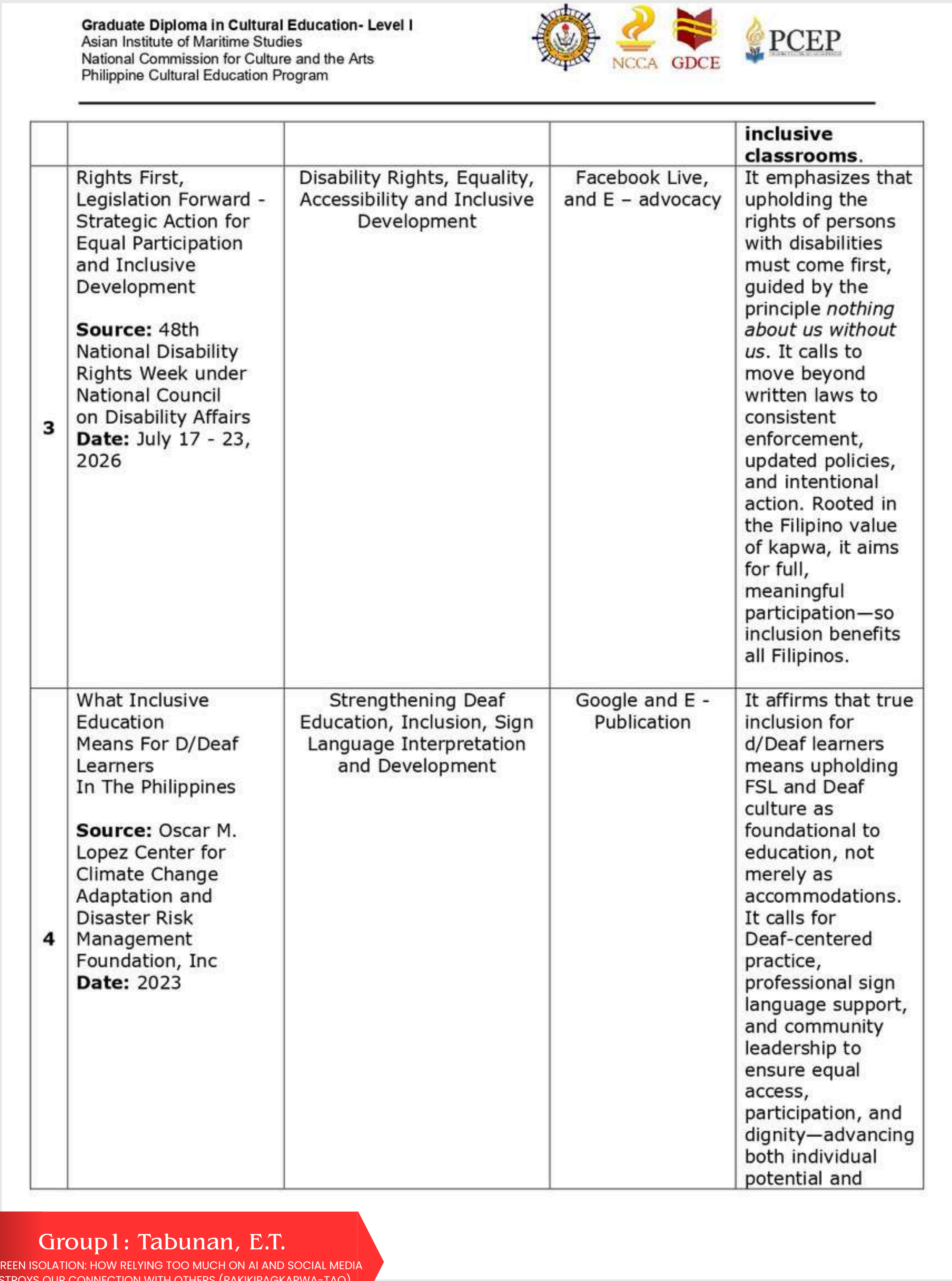

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				inclusive classrooms.
3	Rights First, Legislation Forward - Strategic Action for Equal Participation and Inclusive Development **Source:** 48th National Disability Rights Week under National Council on Disability Affairs **Date:** July 17 - 23, 2026	Disability Rights, Equality, Accessibility and Inclusive Development	Facebook Live, and E – advocacy	It emphasizes that upholding the rights of persons with disabilities must come first, guided by the principle *nothing about us without us*. It calls to move beyond written laws to consistent enforcement, updated policies, and intentional action. Rooted in the Filipino value of kapwa, it aims for full, meaningful participation—so inclusion benefits all Filipinos.
4	What Inclusive Education Means For D/Deaf Learners In The Philippines **Source:** Oscar M. Lopez Center for Climate Change Adaptation and Disaster Risk Management Foundation, Inc **Date:** 2023	Strengthening Deaf Education, Inclusion, Sign Language Interpretation and Development	Google and E - Publication	It affirms that true inclusion for d/Deaf learners means upholding FSL and Deaf culture as foundational to education, not merely as accommodations. It calls for Deaf-centered practice, professional sign language support, and community leadership to ensure equal access, participation, and dignity—advancing both individual potential and

Group 1: Tabunan, E.T.

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

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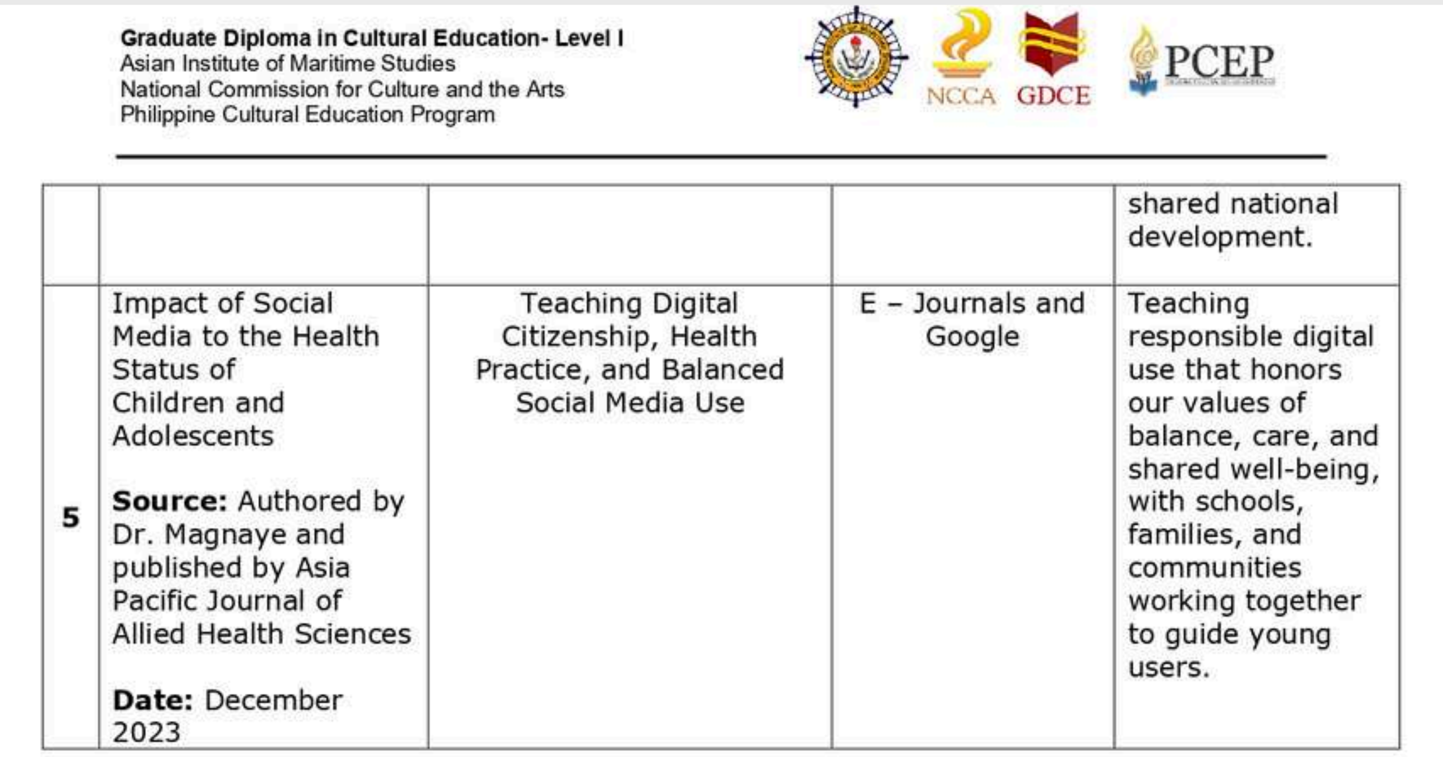

				shared national development.
5	Impact of Social Media to the Health Status of Children and Adolescents **Source:** Authored by Dr. Magnaye and published by Asia Pacific Journal of Allied Health Sciences **Date:** December 2023	Teaching Digital Citizenship, Health Practice, and Balanced Social Media Use	E – Journals and Google	Teaching responsible digital use that honors our values of balance, care, and shared well-being, with schools, families, and communities working together to guide young users.

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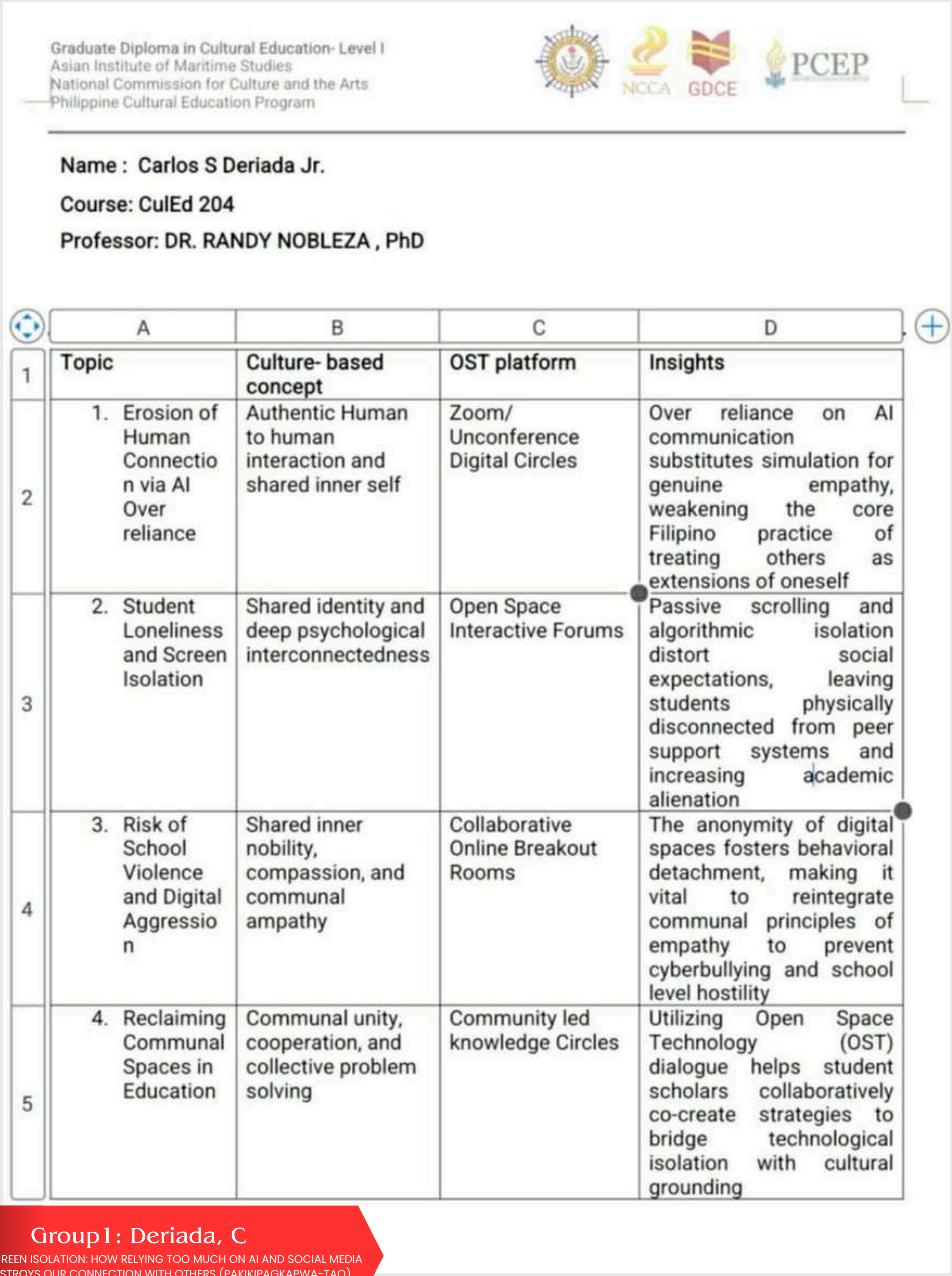


Name : Carlos S Deriada Jr.

Course: CulEd 204

Professor: DR. RANDY NOBLEZA , PhD

	A	B	C	D
1	**Topic**	**Culture- based concept**	**OST platform**	**Insights**
2	1. Erosion of Human Connection via AI Over reliance	Authentic Human to human interaction and shared inner self	Zoom/ Unconference Digital Circles	Over reliance on AI communication substitutes simulation for genuine empathy, weakening the core Filipino practice of treating others as extensions of oneself
3	2. Student Loneliness and Screen Isolation	Shared identity and deep psychological interconnectedness	Open Space Interactive Forums	Passive scrolling and algorithmic isolation distort social expectations, leaving students physically disconnected from peer support systems and increasing academic alienation
4	3. Risk of School Violence and Digital Aggression	Shared inner nobility, compassion, and communal ampathy	Collaborative Online Breakout Rooms	The anonymity of digital spaces fosters behavioral detachment, making it vital to reintegrate communal principles of empathy to prevent cyberbullying and school level hostility
5	4. Reclaiming Communal Spaces in Education	Communal unity, cooperation, and collective problem solving	Community led knowledge Circles	Utilizing Open Space Technology (OST) dialogue helps student scholars collaboratively co-create strategies to bridge technological isolation with cultural grounding

Group1: Deriada, C

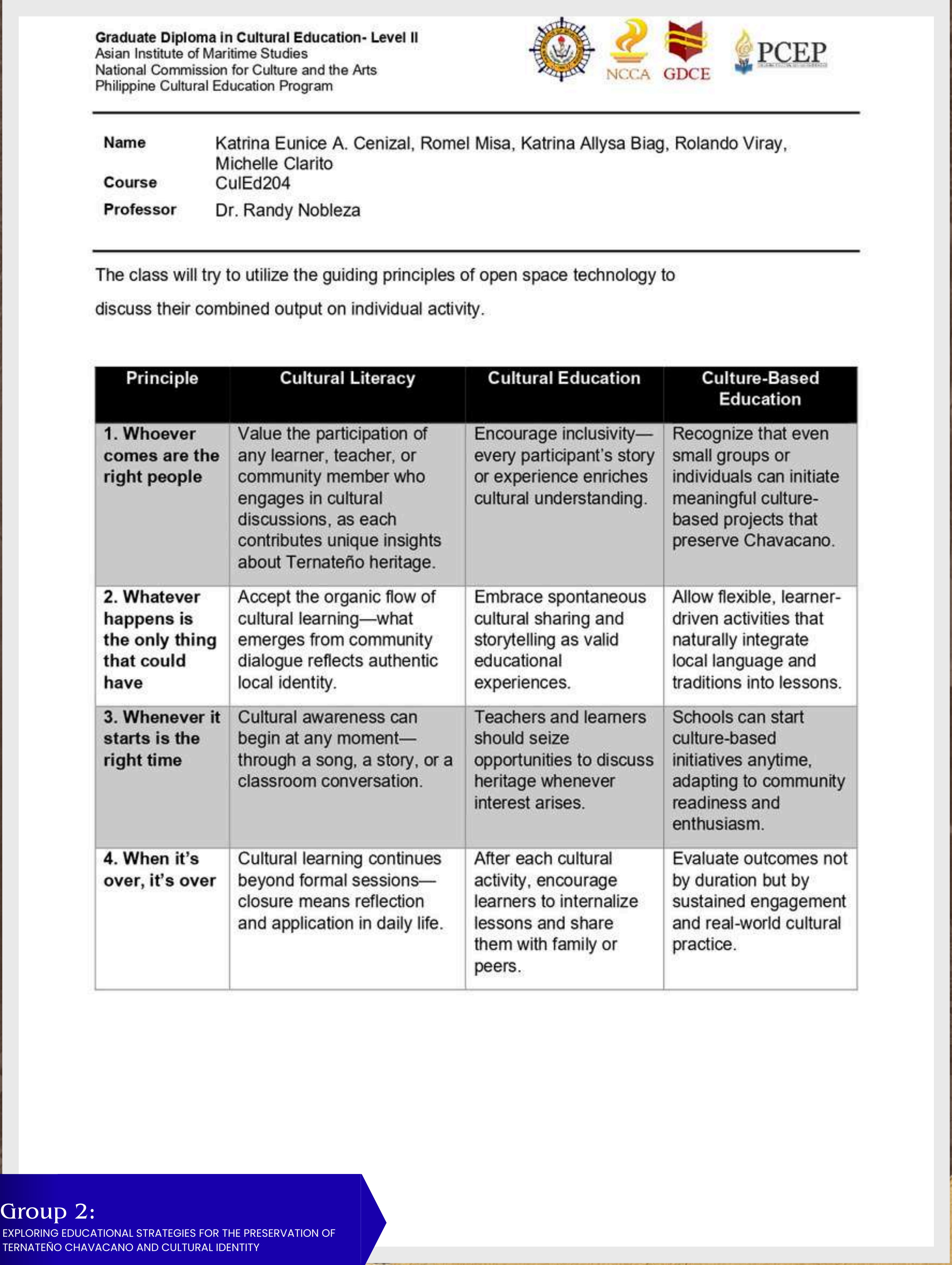
SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 3

OPEN SPACE TECHNOLOGY

Cultured-Based Topics



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Philippine Cultural Education Program

NCCA GDCE PCEP

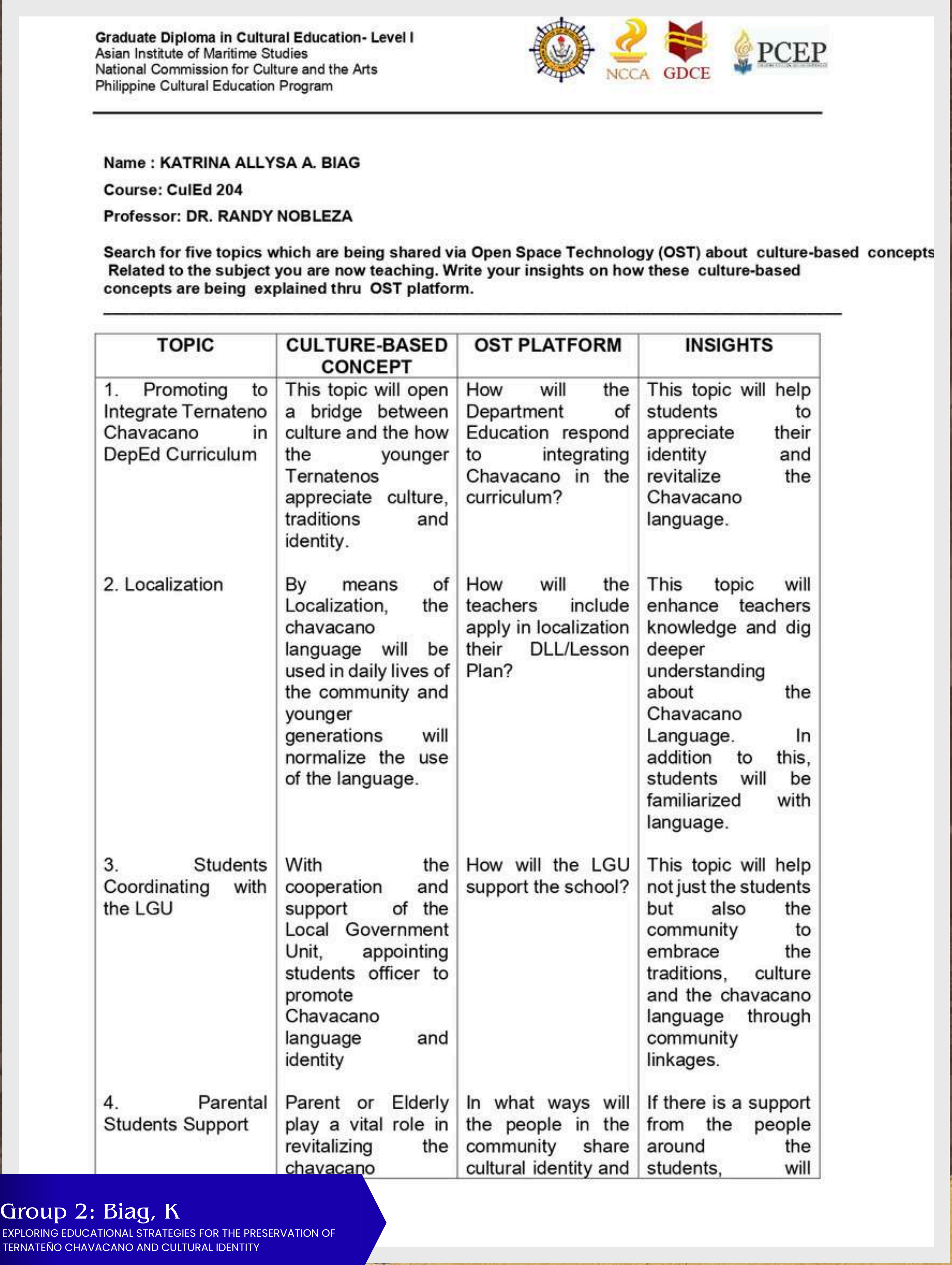
Name	Katrina Eunice A. Cenizal, Romel Misa, Katrina Allysa Biag, Rolando Viray, Michelle Clarito
Course	CulEd204
Professor	Dr. Randy Nobleza

The class will try to utilize the guiding principles of open space technology to discuss their combined output on individual activity.

Principle	Cultural Literacy	Cultural Education	Culture-Based Education
1. Whoever comes are the right people	Value the participation of any learner, teacher, or community member who engages in cultural discussions, as each contributes unique insights about Ternateño heritage.	Encourage inclusivity—every participant's story or experience enriches cultural understanding.	Recognize that even small groups or individuals can initiate meaningful culture-based projects that preserve Chavacano.
2. Whatever happens is the only thing that could have	Accept the organic flow of cultural learning—what emerges from community dialogue reflects authentic local identity.	Embrace spontaneous cultural sharing and storytelling as valid educational experiences.	Allow flexible, learner-driven activities that naturally integrate local language and traditions into lessons.
3. Whenever it starts is the right time	Cultural awareness can begin at any moment—through a song, a story, or a classroom conversation.	Teachers and learners should seize opportunities to discuss heritage whenever interest arises.	Schools can start culture-based initiatives anytime, adapting to community readiness and enthusiasm.
4. When it's over, it's over	Cultural learning continues beyond formal sessions—closure means reflection and application in daily life.	After each cultural activity, encourage learners to internalize lessons and share them with family or peers.	Evaluate outcomes not by duration but by sustained engagement and real-world cultural practice.

Group 2:
EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Cultured-Based Topics



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
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Name : KATRINA ALLYSA A. BIAG

Course: CulEd 204

Professor: DR. RANDY NOBLEZA

Search for five topics which are being shared via Open Space Technology (OST) about culture-based concepts Related to the subject you are now teaching. Write your insights on how these culture-based concepts are being explained thru OST platform.

TOPIC	CULTURE-BASED CONCEPT	OST PLATFORM	INSIGHTS
1. Promoting to Integrate Ternateno Chavacano in DepEd Curriculum	This topic will open a bridge between culture and the how the younger Ternatenos appreciate culture, traditions and identity.	How will the Department of Education respond to integrating Chavacano in the curriculum?	This topic will help students to appreciate their identity and revitalize the Chavacano language.
2. Localization	By means of Localization, the chavacano language will be used in daily lives of the community and younger generations will normalize the use of the language.	How will the teachers include apply in localization their DLL/Lesson Plan?	This topic will enhance teachers knowledge and dig deeper understanding about the Chavacano Language. In addition to this, students will be familiarized with language.
3. Students Coordinating with the LGU	With the cooperation and support of the Local Government Unit, appointing students officer to promote Chavacano language and identity	How will the LGU support the school?	This topic will help not just the students but also the community to embrace the traditions, culture and the chavacano language through community linkages.
4. Parental Students Support	Parent or Elderly play a vital role in revitalizing the chavacano	In what ways will the people in the community share cultural identity and	If there is a support from the people around the students, will

Group 2: Biag, K

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

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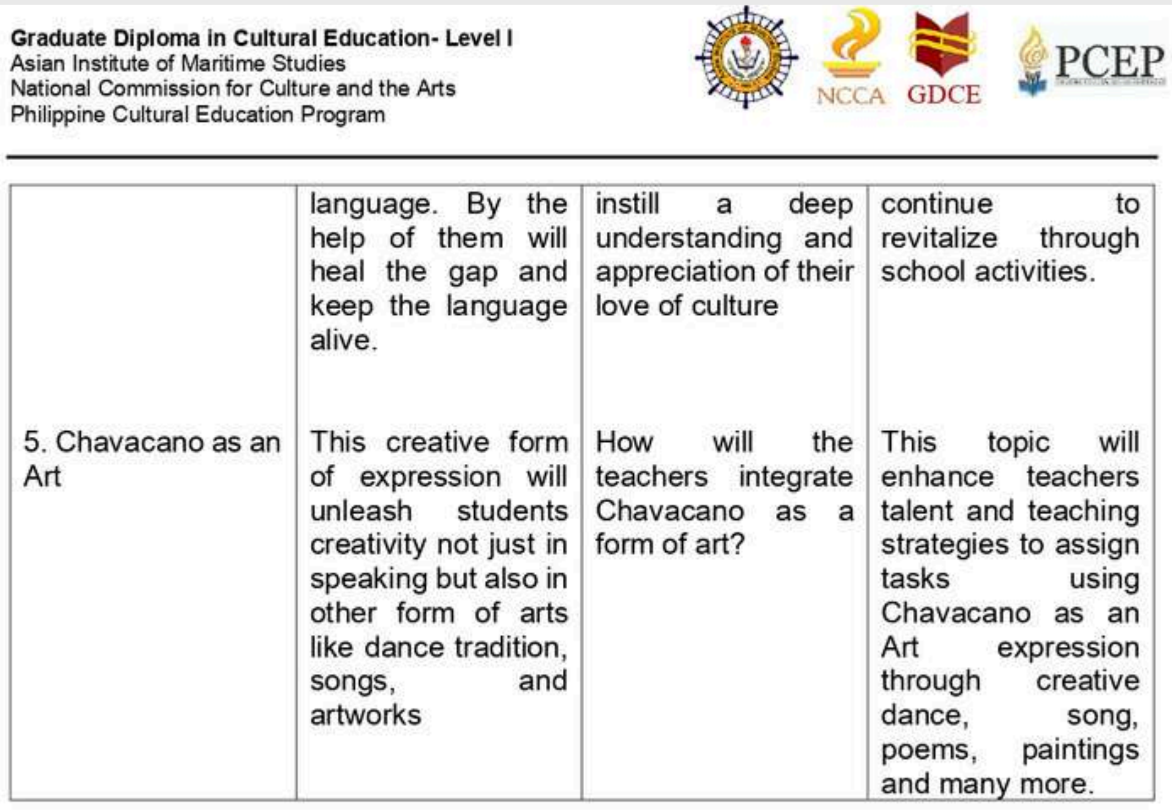

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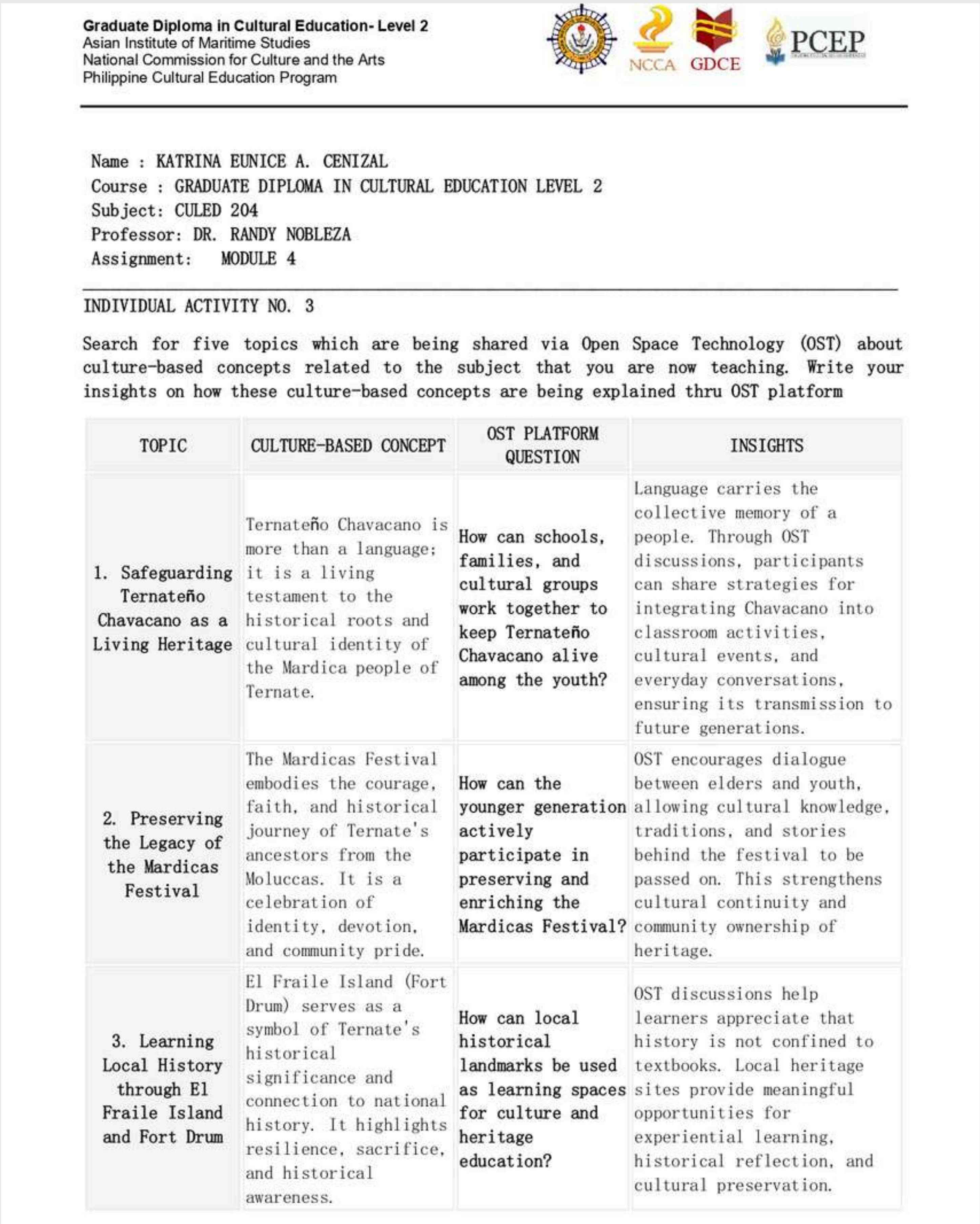
	language. By the help of them will heal the gap and keep the language alive.	instill a deep understanding and appreciation of their love of culture	continue to revitalize through school activities.
5. Chavacano as an Art	This creative form of expression will unleash students creativity not just in speaking but also in other form of arts like dance tradition, songs, and artworks	How will the teachers integrate Chavacano as a form of art?	This topic will enhance teachers talent and teaching strategies to assign tasks using Chavacano as an Art expression through creative dance, song, poems, paintings and many more.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 3

OPEN SPACE TECHNOLOGY

Cultured-Based Topics



Graduate Diploma in Cultural Education- Level 2
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

Name : KATRINA EUNICE A. CENIZAL
Course : GRADUATE DIPLOMA IN CULTURAL EDUCATION LEVEL 2
Subject: CULED 204
Professor: DR. RANDY NOBLEZA
Assignment: MODULE 4

INDIVIDUAL ACTIVITY NO. 3

Search for five topics which are being shared via Open Space Technology (OST) about culture-based concepts related to the subject that you are now teaching. Write your insights on how these culture-based concepts are being explained thru OST platform

TOPIC	CULTURE-BASED CONCEPT	OST PLATFORM QUESTION	INSIGHTS
1. Safeguarding Ternateño Chavacano as a Living Heritage	Ternateño Chavacano is more than a language; it is a living testament to the historical roots and cultural identity of the Mardica people of Ternate.	How can schools, families, and cultural groups work together to keep Ternateño Chavacano alive among the youth?	Language carries the collective memory of a people. Through OST discussions, participants can share strategies for integrating Chavacano into classroom activities, cultural events, and everyday conversations, ensuring its transmission to future generations.
2. Preserving the Legacy of the Mardicas Festival	The Mardicas Festival embodies the courage, faith, and historical journey of Ternate's ancestors from the Moluccas. It is a celebration of identity, devotion, and community pride.	How can the younger generation actively participate in preserving and enriching the Mardicas Festival?	OST encourages dialogue between elders and youth, allowing cultural knowledge, traditions, and stories behind the festival to be passed on. This strengthens cultural continuity and community ownership of heritage.
3. Learning Local History through El Fraile Island and Fort Drum	El Fraile Island (Fort Drum) serves as a symbol of Ternate's historical significance and connection to national history. It highlights resilience, sacrifice, and historical awareness.	How can local historical landmarks be used as learning spaces for culture and heritage education?	OST discussions help learners appreciate that history is not confined to textbooks. Local heritage sites provide meaningful opportunities for experiential learning, historical reflection, and cultural preservation.

Group 2: Cenizal, KE

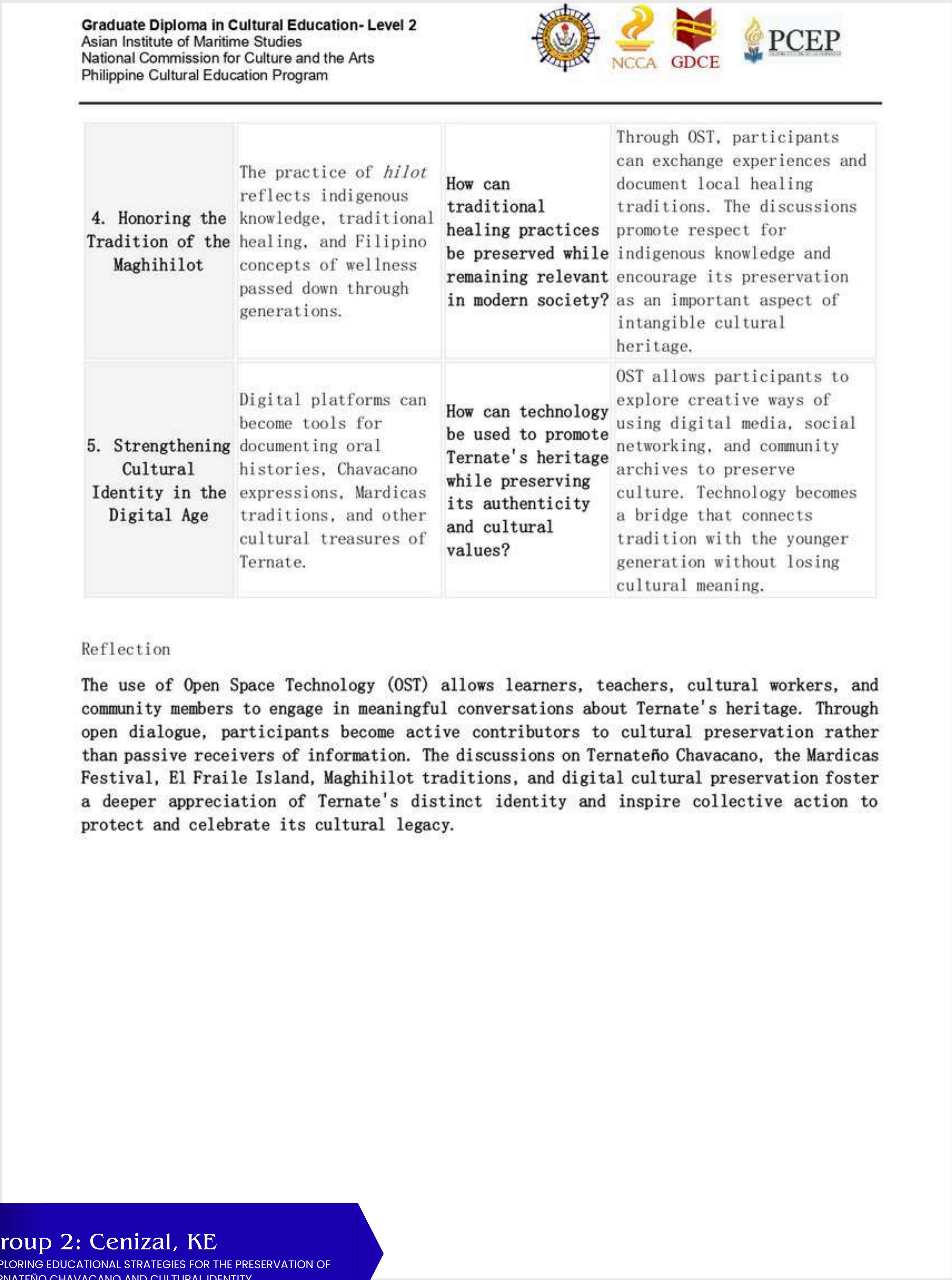
EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 3

OPEN SPACE TECHNOLOGY

Cultured-Based Topics



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4. Honoring the Tradition of the Maghihilot	The practice of *hilot* reflects indigenous knowledge, traditional healing, and Filipino concepts of wellness passed down through generations.	**How can traditional healing practices be preserved while remaining relevant in modern society?**	Through OST, participants can exchange experiences and document local healing traditions. The discussions promote respect for indigenous knowledge and encourage its preservation as an important aspect of intangible cultural heritage.
5. Strengthening Cultural Identity in the Digital Age	Digital platforms can become tools for documenting oral histories, Chavacano expressions, Mardicas traditions, and other cultural treasures of Ternate.	**How can technology be used to promote Ternate's heritage while preserving its authenticity and cultural values?**	OST allows participants to explore creative ways of using digital media, social networking, and community archives to preserve culture. Technology becomes a bridge that connects tradition with the younger generation without losing cultural meaning.

Reflection

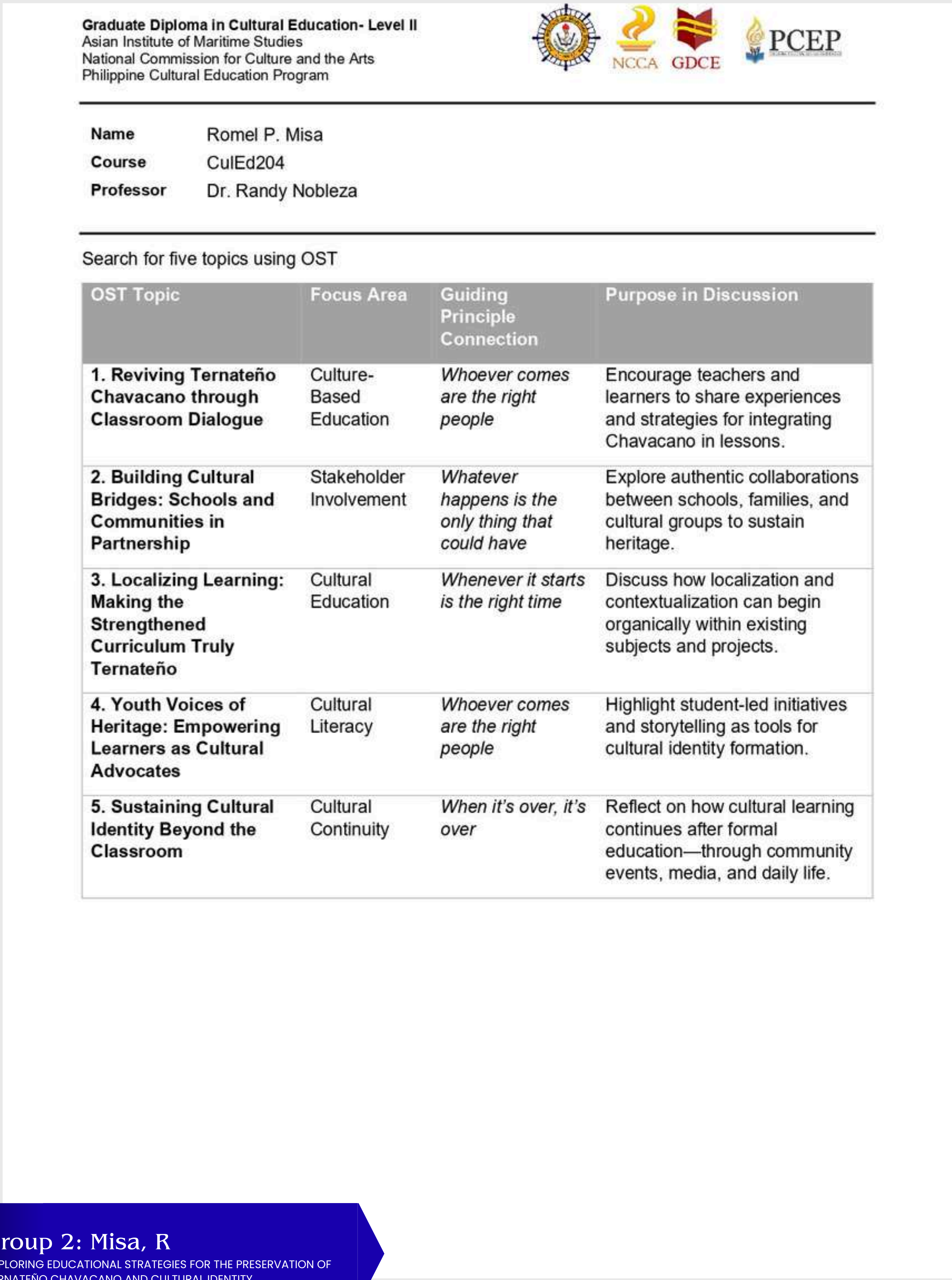
The use of Open Space Technology (OST) allows learners, teachers, cultural workers, and community members to engage in meaningful conversations about Ternate's heritage. Through open dialogue, participants become active contributors to cultural preservation rather than passive receivers of information. The discussions on Ternateño Chavacano, the Mardicas Festival, El Fraile Island, Maghihilot traditions, and digital cultural preservation foster a deeper appreciation of Ternate's distinct identity and inspire collective action to protect and celebrate its cultural legacy.

Group 2: Cenizal, KE
EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

MODULE 3

OPEN SPACE TECHNOLOGY

Cultured-Based Topics



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Asian Institute of Maritime Studies
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Philippine Cultural Education Program

Name	Romel P. Misa
Course	CulEd204
Professor	Dr. Randy Nobleza

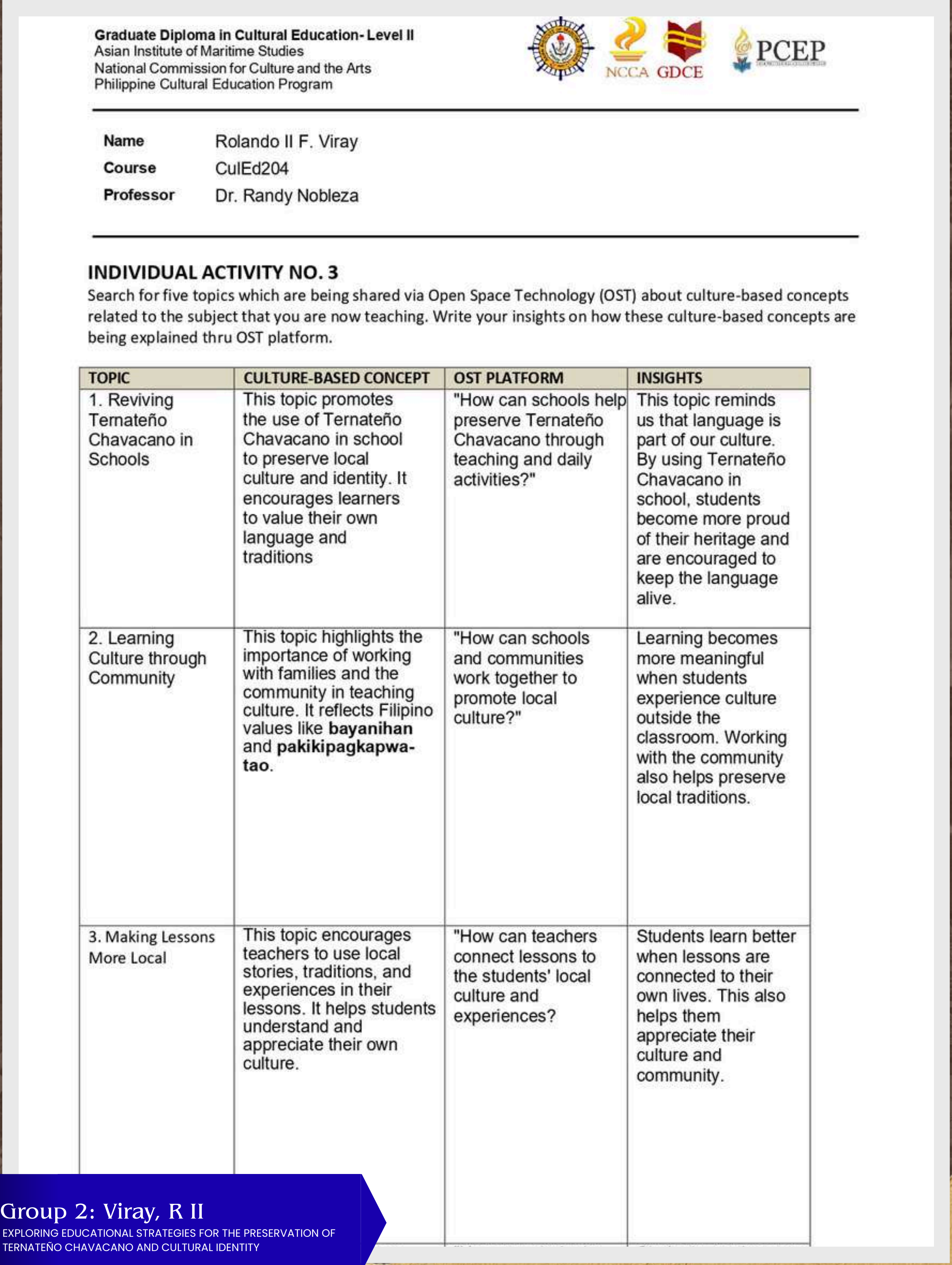
Search for five topics using OST

OST Topic	Focus Area	Guiding Principle Connection	Purpose in Discussion
1. Reviving Ternateño Chavacano through Classroom Dialogue	Culture-Based Education	*Whoever comes are the right people*	Encourage teachers and learners to share experiences and strategies for integrating Chavacano in lessons.
2. Building Cultural Bridges: Schools and Communities in Partnership	Stakeholder Involvement	*Whatever happens is the only thing that could have*	Explore authentic collaborations between schools, families, and cultural groups to sustain heritage.
3. Localizing Learning: Making the Strengthened Curriculum Truly Ternateño	Cultural Education	*Whenever it starts is the right time*	Discuss how localization and contextualization can begin organically within existing subjects and projects.
4. Youth Voices of Heritage: Empowering Learners as Cultural Advocates	Cultural Literacy	*Whoever comes are the right people*	Highlight student-led initiatives and storytelling as tools for cultural identity formation.
5. Sustaining Cultural Identity Beyond the Classroom	Cultural Continuity	*When it's over, it's over*	Reflect on how cultural learning continues after formal education—through community events, media, and daily life.

Group 2: Misa, R

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Cultured-Based Topics



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National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Rolando II F. Viray
Course	CulEd204
Professor	Dr. Randy Nobleza

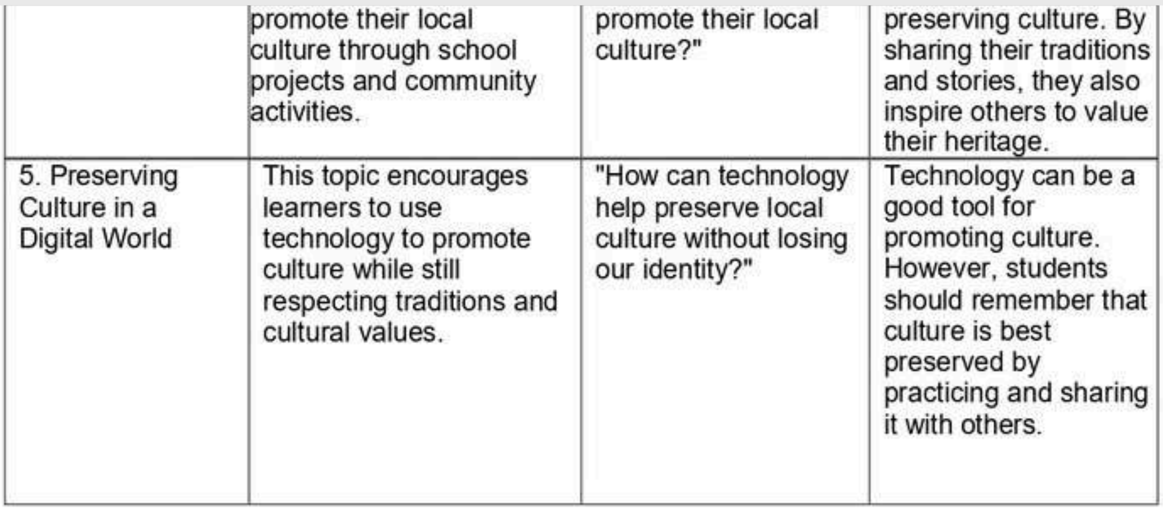
INDIVIDUAL ACTIVITY NO. 3

Search for five topics which are being shared via Open Space Technology (OST) about culture-based concepts related to the subject that you are now teaching. Write your insights on how these culture-based concepts are being explained thru OST platform.

TOPIC	CULTURE-BASED CONCEPT	OST PLATFORM	INSIGHTS
1. Reviving Ternateño Chavacano in Schools	This topic promotes the use of Ternateño Chavacano in school to preserve local culture and identity. It encourages learners to value their own language and traditions	"How can schools help preserve Ternateño Chavacano through teaching and daily activities?"	This topic reminds us that language is part of our culture. By using Ternateño Chavacano in school, students become more proud of their heritage and are encouraged to keep the language alive.
2. Learning Culture through Community	This topic highlights the importance of working with families and the community in teaching culture. It reflects Filipino values like **bayanihan** and **pakikipagkapwa-tao**.	"How can schools and communities work together to promote local culture?"	Learning becomes more meaningful when students experience culture outside the classroom. Working with the community also helps preserve local traditions.
3. Making Lessons More Local	This topic encourages teachers to use local stories, traditions, and experiences in their lessons. It helps students understand and appreciate their own culture.	"How can teachers connect lessons to the students' local culture and experiences?	Students learn better when lessons are connected to their own lives. This also helps them appreciate their culture and community.

Group 2: Viray, R II
EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Cultured-Based Topics

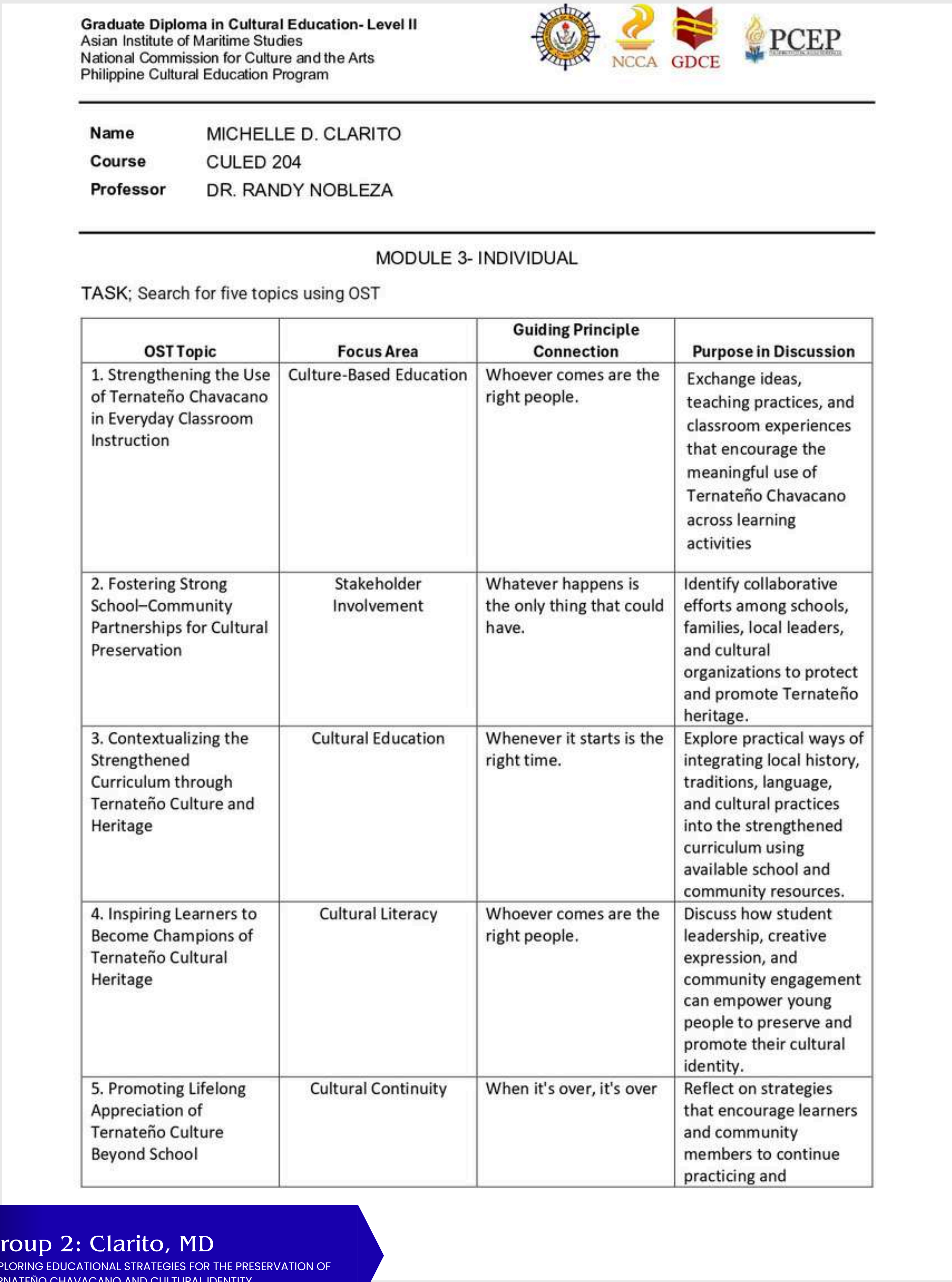


	promote their local culture through school projects and community activities.	promote their local culture?"	preserving culture. By sharing their traditions and stories, they also inspire others to value their heritage.
5. Preserving Culture in a Digital World	This topic encourages learners to use technology to promote culture while still respecting traditions and cultural values.	"How can technology help preserve local culture without losing our identity?"	Technology can be a good tool for promoting culture. However, students should remember that culture is best preserved by practicing and sharing it with others.

MODULE 3

OPEN SPACE TECHNOLOGY

Cultured-Based Topics



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National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	MICHELLE D. CLARITO
Course	CULED 204
Professor	DR. RANDY NOBLEZA

MODULE 3- INDIVIDUAL

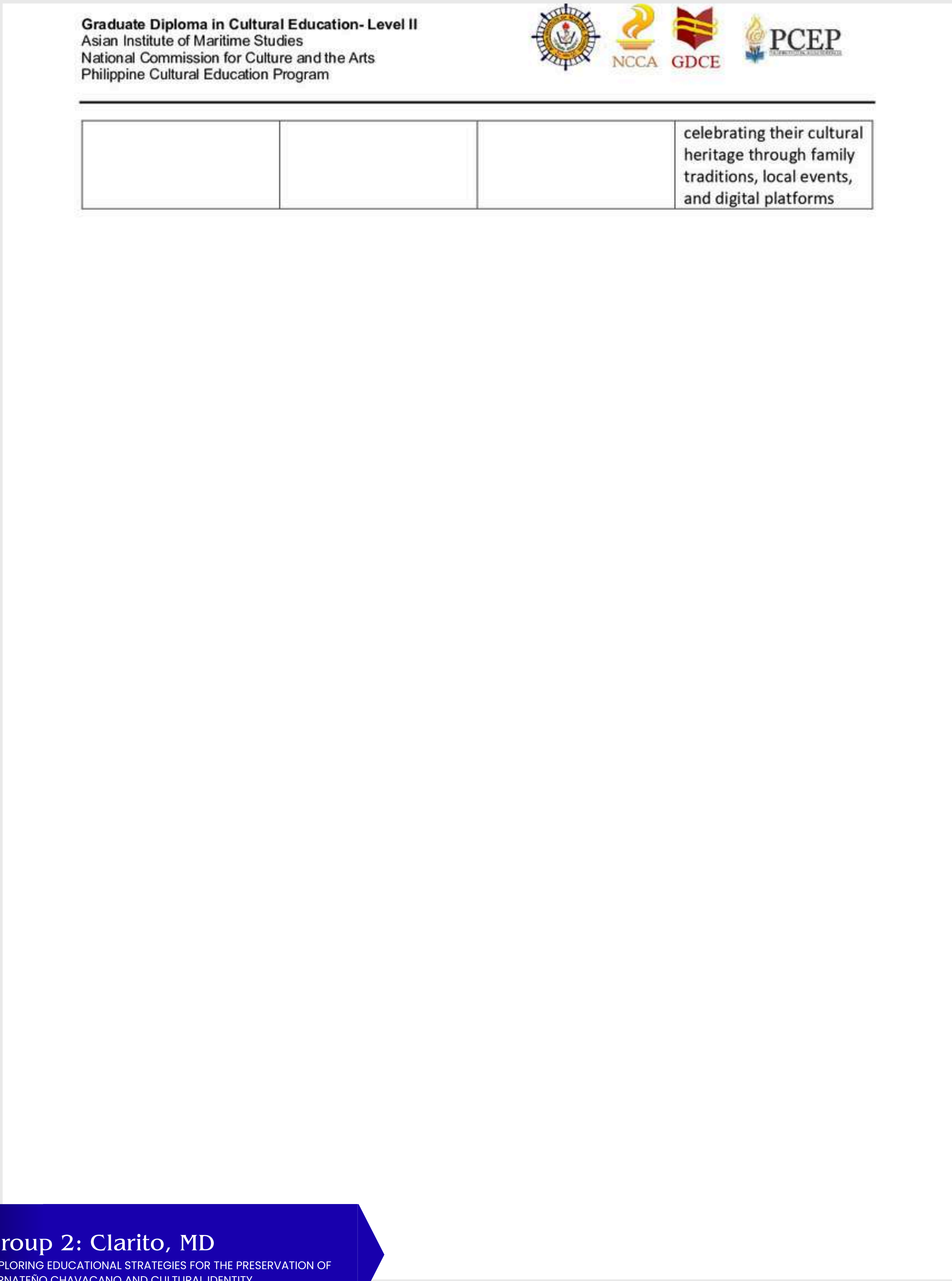
TASK; Search for five topics using OST

OST Topic	Focus Area	Guiding Principle Connection	Purpose in Discussion
1. Strengthening the Use of Ternateño Chavacano in Everyday Classroom Instruction	Culture-Based Education	Whoever comes are the right people.	Exchange ideas, teaching practices, and classroom experiences that encourage the meaningful use of Ternateño Chavacano across learning activities
2. Fostering Strong School–Community Partnerships for Cultural Preservation	Stakeholder Involvement	Whatever happens is the only thing that could have.	Identify collaborative efforts among schools, families, local leaders, and cultural organizations to protect and promote Ternateño heritage.
3. Contextualizing the Strengthened Curriculum through Ternateño Culture and Heritage	Cultural Education	Whenever it starts is the right time.	Explore practical ways of integrating local history, traditions, language, and cultural practices into the strengthened curriculum using available school and community resources.
4. Inspiring Learners to Become Champions of Ternateño Cultural Heritage	Cultural Literacy	Whoever comes are the right people.	Discuss how student leadership, creative expression, and community engagement can empower young people to preserve and promote their cultural identity.
5. Promoting Lifelong Appreciation of Ternateño Culture Beyond School	Cultural Continuity	When it's over, it's over	Reflect on strategies that encourage learners and community members to continue practicing and

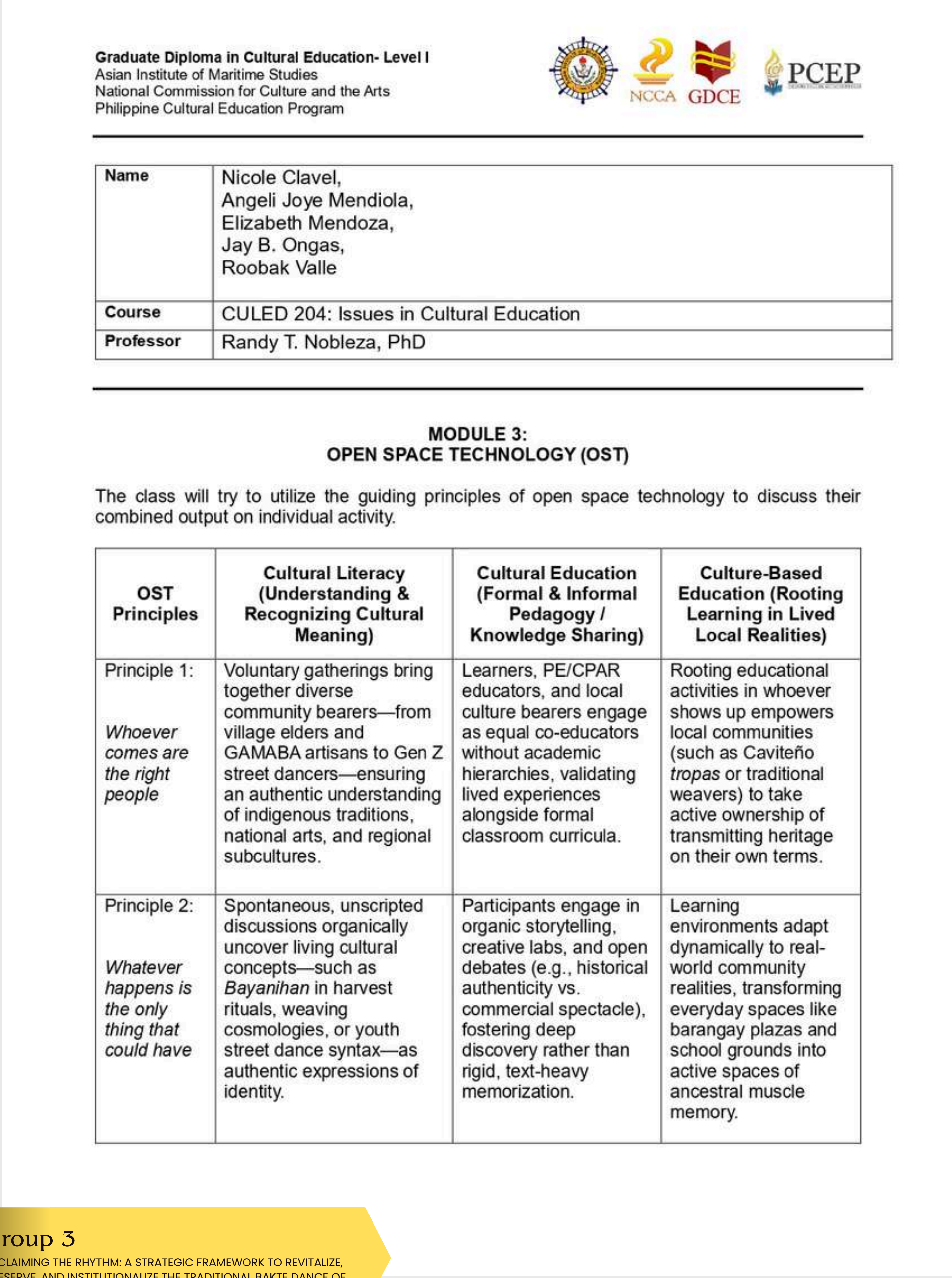
Group 2: Clarito, MD

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Cultured-Based Topics



			celebrating their cultural heritage through family traditions, local events, and digital platforms



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Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

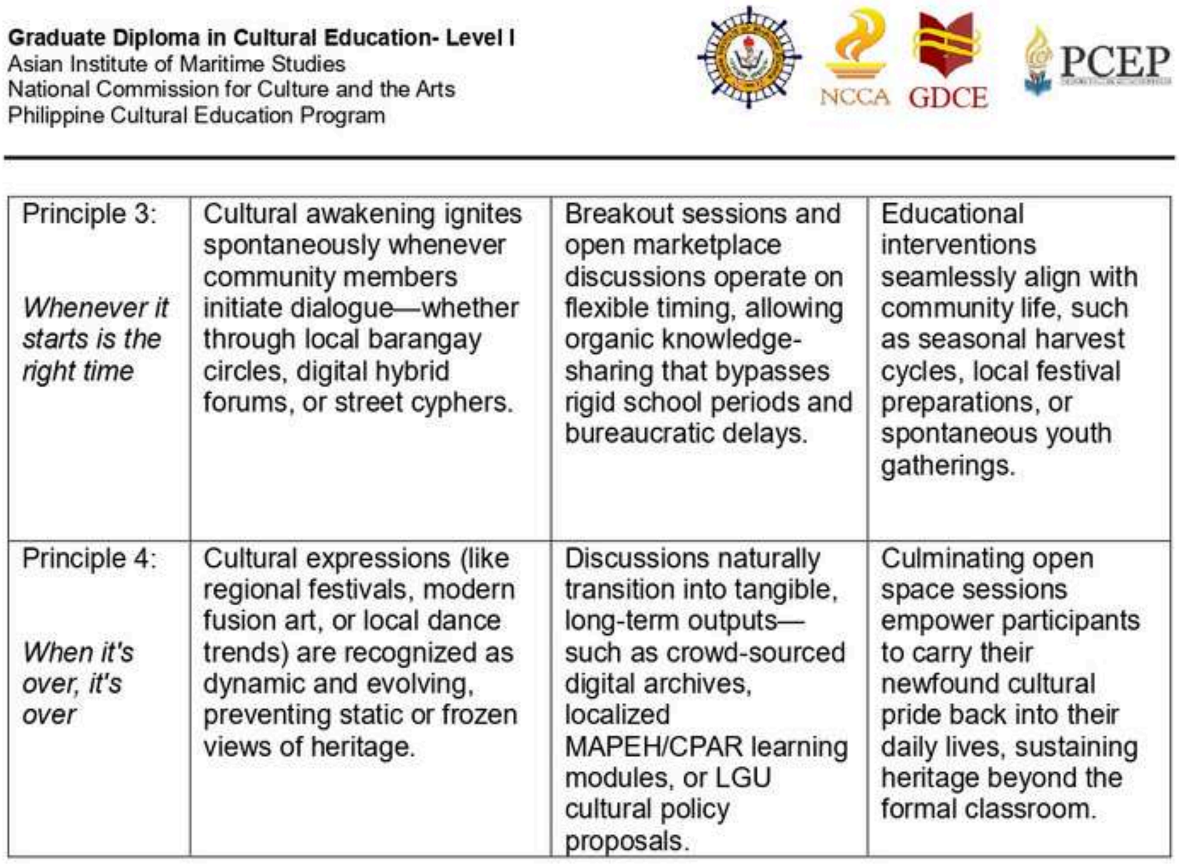
Name	Nicole Clavel, Angeli Joye Mendiola, Elizabeth Mendoza, Jay B. Ongas, Roobak Valle
Course	CULED 204: Issues in Cultural Education
Professor	Randy T. Nobleza, PhD

MODULE 3:
OPEN SPACE TECHNOLOGY (OST)

The class will try to utilize the guiding principles of open space technology to discuss their combined output on individual activity.

OST Principles	Cultural Literacy (Understanding & Recognizing Cultural Meaning)	Cultural Education (Formal & Informal Pedagogy / Knowledge Sharing)	Culture-Based Education (Rooting Learning in Lived Local Realities)
Principle 1: *Whoever comes are the right people*	Voluntary gatherings bring together diverse community bearers—from village elders and GAMABA artisans to Gen Z street dancers—ensuring an authentic understanding of indigenous traditions, national arts, and regional subcultures.	Learners, PE/CPAR educators, and local culture bearers engage as equal co-educators without academic hierarchies, validating lived experiences alongside formal classroom curricula.	Rooting educational activities in whoever shows up empowers local communities (such as Caviteño *tropas* or traditional weavers) to take active ownership of transmitting heritage on their own terms.
Principle 2: *Whatever happens is the only thing that could have*	Spontaneous, unscripted discussions organically uncover living cultural concepts—such as *Bayanihan* in harvest rituals, weaving cosmologies, or youth street dance syntax—as authentic expressions of identity.	Participants engage in organic storytelling, creative labs, and open debates (e.g., historical authenticity vs. commercial spectacle), fostering deep discovery rather than rigid, text-heavy memorization.	Learning environments adapt dynamically to real-world community realities, transforming everyday spaces like barangay plazas and school grounds into active spaces of ancestral muscle memory.

Cultured-Based Topics



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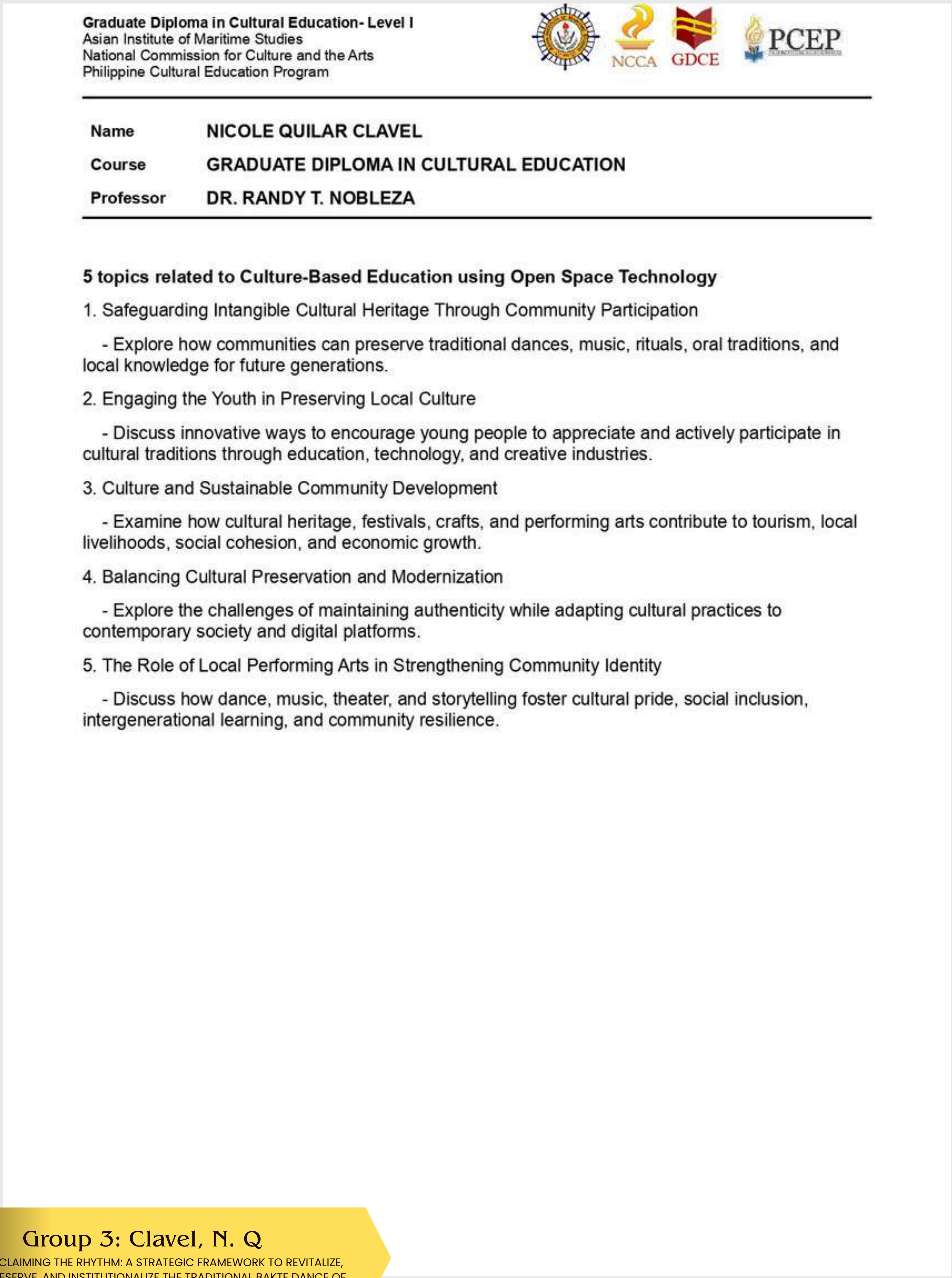
Principle 3: *Whenever it starts is the right time*	Cultural awakening ignites spontaneously whenever community members initiate dialogue—whether through local barangay circles, digital hybrid forums, or street cyphers.	Breakout sessions and open marketplace discussions operate on flexible timing, allowing organic knowledge-sharing that bypasses rigid school periods and bureaucratic delays.	Educational interventions seamlessly align with community life, such as seasonal harvest cycles, local festival preparations, or spontaneous youth gatherings.
Principle 4: *When it's over, it's over*	Cultural expressions (like regional festivals, modern fusion art, or local dance trends) are recognized as dynamic and evolving, preventing static or frozen views of heritage.	Discussions naturally transition into tangible, long-term outputs—such as crowd-sourced digital archives, localized MAPEH/CPAR learning modules, or LGU cultural policy proposals.	Culminating open space sessions empower participants to carry their newfound cultural pride back into their daily lives, sustaining heritage beyond the formal classroom.

Cultured-Based Topics



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NCCA GDCE PCEP

Name	**NICOLE QUILAR CLAVEL**
Course	**GRADUATE DIPLOMA IN CULTURAL EDUCATION**
Professor	**DR. RANDY T. NOBLEZA**

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5 topics related to Culture-Based Education using Open Space Technology

1. Safeguarding Intangible Cultural Heritage Through Community Participation

- Explore how communities can preserve traditional dances, music, rituals, oral traditions, and local knowledge for future generations.

2. Engaging the Youth in Preserving Local Culture

- Discuss innovative ways to encourage young people to appreciate and actively participate in cultural traditions through education, technology, and creative industries.

3. Culture and Sustainable Community Development

- Examine how cultural heritage, festivals, crafts, and performing arts contribute to tourism, local livelihoods, social cohesion, and economic growth.

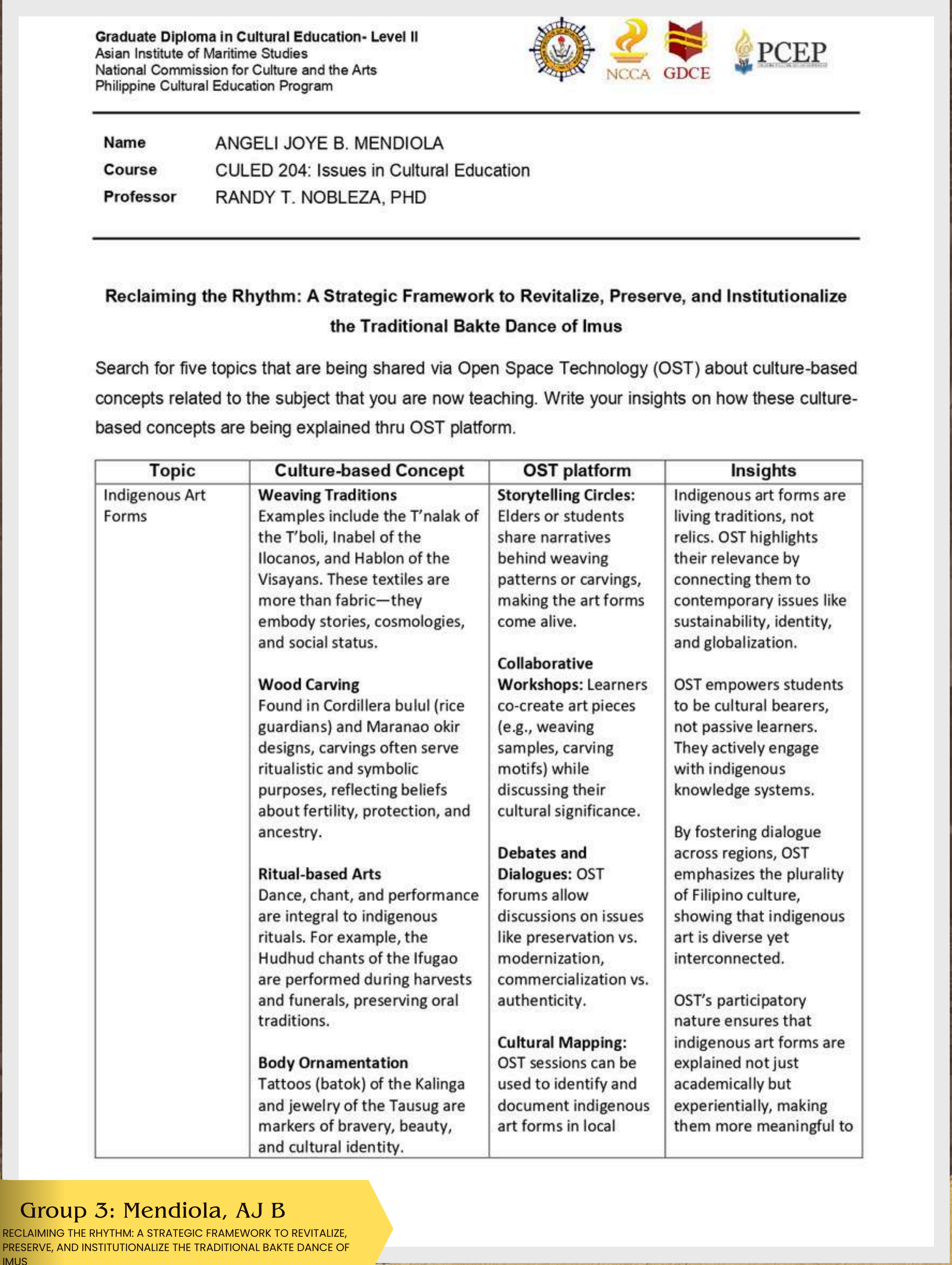
4. Balancing Cultural Preservation and Modernization

- Explore the challenges of maintaining authenticity while adapting cultural practices to contemporary society and digital platforms.

5. The Role of Local Performing Arts in Strengthening Community Identity

- Discuss how dance, music, theater, and storytelling foster cultural pride, social inclusion, intergenerational learning, and community resilience.

Cultured-Based Topics



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Name	ANGELI JOYE B. MENDIOLA
Course	CULED 204: Issues in Cultural Education
Professor	RANDY T. NOBLEZA, PHD

Reclaiming the Rhythm: A Strategic Framework to Revitalize, Preserve, and Institutionalize the Traditional Bakte Dance of Imus

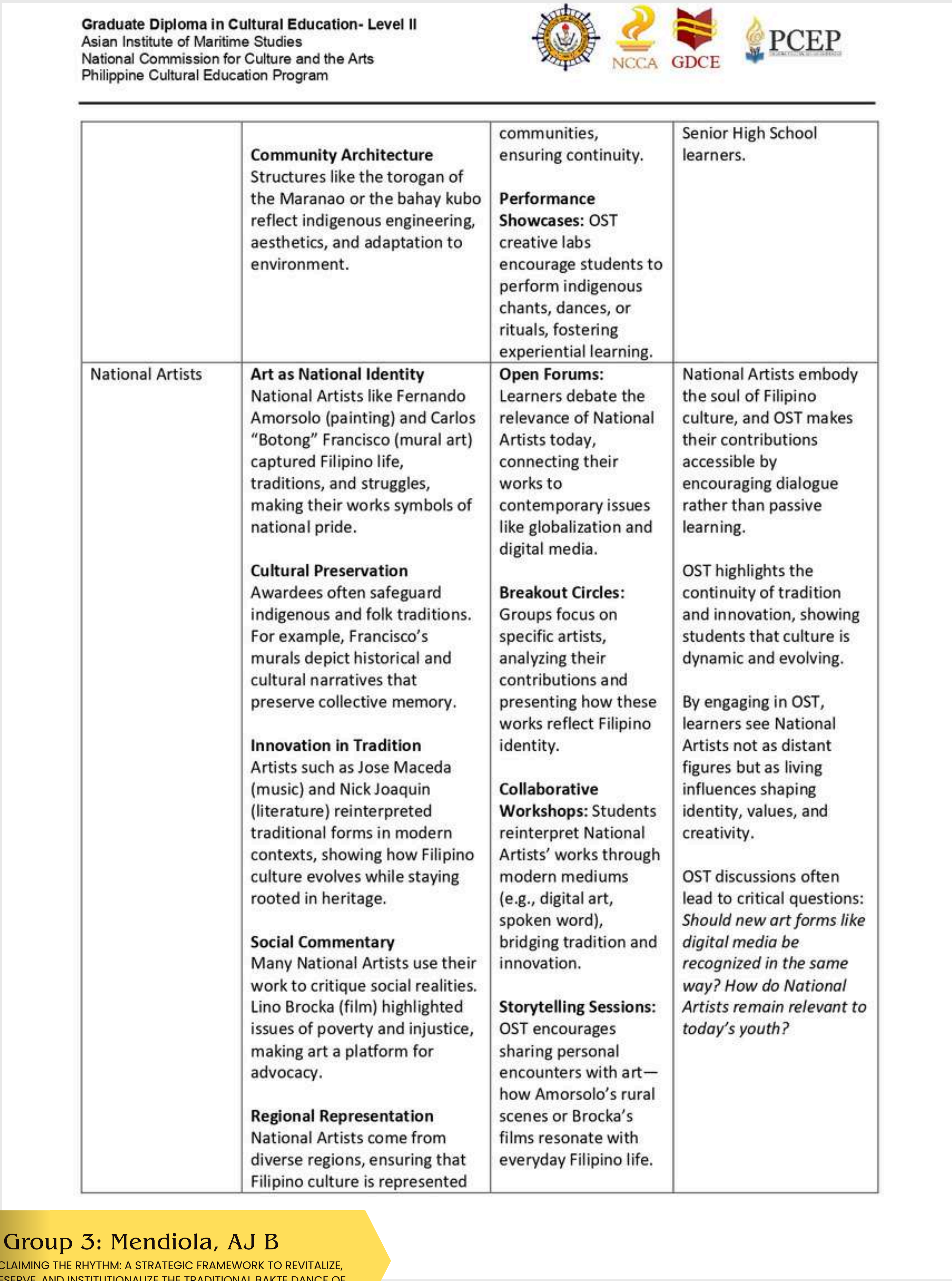
Search for five topics that are being shared via Open Space Technology (OST) about culture-based concepts related to the subject that you are now teaching. Write your insights on how these culture-based concepts are being explained thru OST platform.

Topic	Culture-based Concept	OST platform	Insights
Indigenous Art Forms	**Weaving Traditions** Examples include the T'nalak of the T'boli, Inabel of the Ilocanos, and Hablon of the Visayans. These textiles are more than fabric—they embody stories, cosmologies, and social status. **Wood Carving** Found in Cordillera bulul (rice guardians) and Maranao okir designs, carvings often serve ritualistic and symbolic purposes, reflecting beliefs about fertility, protection, and ancestry. **Ritual-based Arts** Dance, chant, and performance are integral to indigenous rituals. For example, the Hudhud chants of the Ifugao are performed during harvests and funerals, preserving oral traditions. **Body Ornamentation** Tattoos (batok) of the Kalinga and jewelry of the Tausug are markers of bravery, beauty, and cultural identity.	**Storytelling Circles:** Elders or students share narratives behind weaving patterns or carvings, making the art forms come alive. **Collaborative Workshops:** Learners co-create art pieces (e.g., weaving samples, carving motifs) while discussing their cultural significance. **Debates and Dialogues:** OST forums allow discussions on issues like preservation vs. modernization, commercialization vs. authenticity. **Cultural Mapping:** OST sessions can be used to identify and document indigenous art forms in local	Indigenous art forms are living traditions, not relics. OST highlights their relevance by connecting them to contemporary issues like sustainability, identity, and globalization. OST empowers students to be cultural bearers, not passive learners. They actively engage with indigenous knowledge systems. By fostering dialogue across regions, OST emphasizes the plurality of Filipino culture, showing that indigenous art is diverse yet interconnected. OST's participatory nature ensures that indigenous art forms are explained not just academically but experientially, making them more meaningful to

Group 3: Mendiola, AJ B

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Cultured-Based Topics

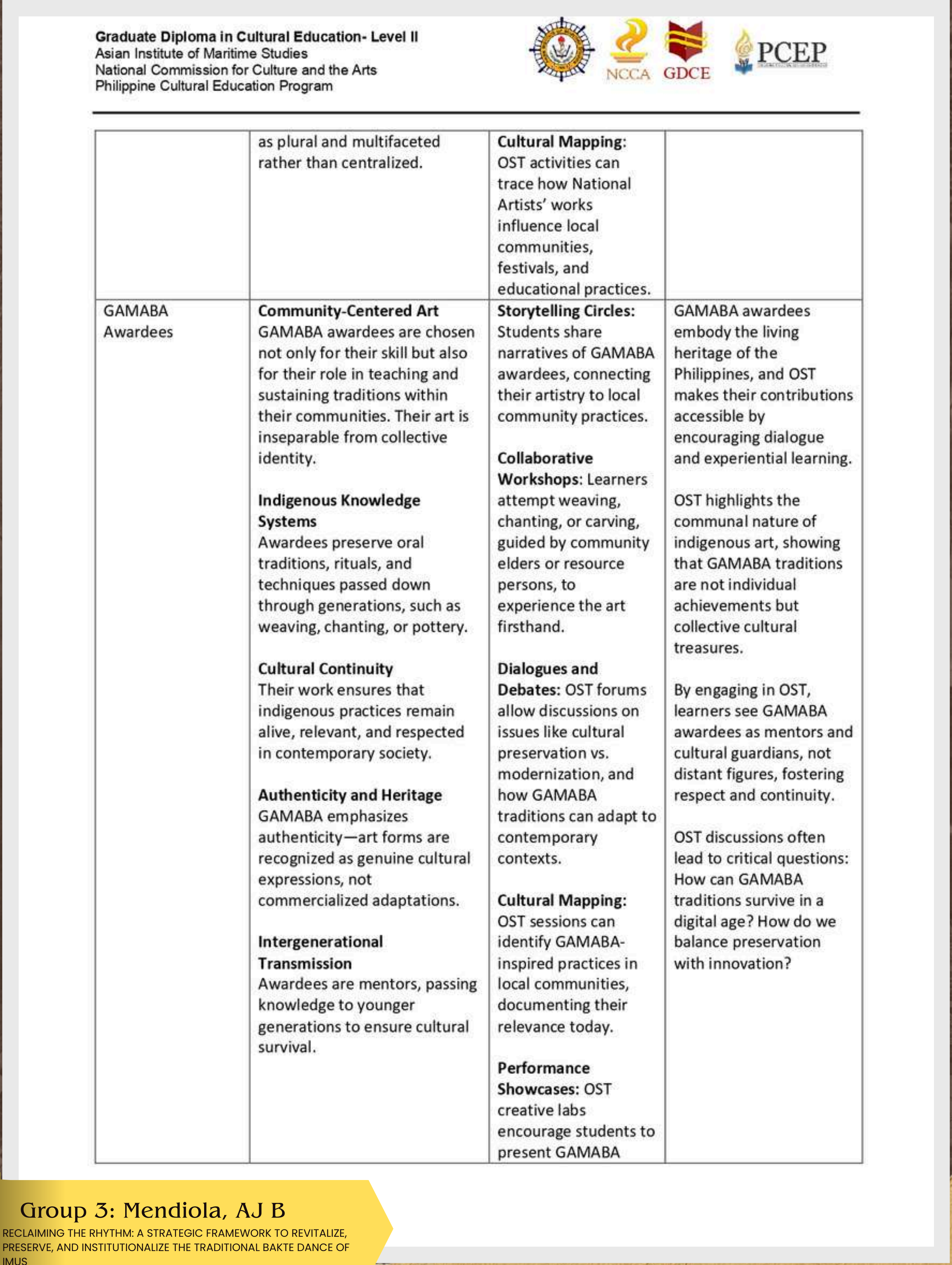


	Community Architecture Structures like the torogan of the Maranao or the bahay kubo reflect indigenous engineering, aesthetics, and adaptation to environment.	communities, ensuring continuity. **Performance Showcases:** OST creative labs encourage students to perform indigenous chants, dances, or rituals, fostering experiential learning.	Senior High School learners.
National Artists	**Art as National Identity** National Artists like Fernando Amorsolo (painting) and Carlos "Botong" Francisco (mural art) captured Filipino life, traditions, and struggles, making their works symbols of national pride. **Cultural Preservation** Awardees often safeguard indigenous and folk traditions. For example, Francisco's murals depict historical and cultural narratives that preserve collective memory. **Innovation in Tradition** Artists such as Jose Maceda (music) and Nick Joaquin (literature) reinterpreted traditional forms in modern contexts, showing how Filipino culture evolves while staying rooted in heritage. **Social Commentary** Many National Artists use their work to critique social realities. Lino Brocka (film) highlighted issues of poverty and injustice, making art a platform for advocacy. **Regional Representation** National Artists come from diverse regions, ensuring that Filipino culture is represented	**Open Forums:** Learners debate the relevance of National Artists today, connecting their works to contemporary issues like globalization and digital media. **Breakout Circles:** Groups focus on specific artists, analyzing their contributions and presenting how these works reflect Filipino identity. **Collaborative Workshops:** Students reinterpret National Artists' works through modern mediums (e.g., digital art, spoken word), bridging tradition and innovation. **Storytelling Sessions:** OST encourages sharing personal encounters with art—how Amorsolo's rural scenes or Brocka's films resonate with everyday Filipino life.	National Artists embody the soul of Filipino culture, and OST makes their contributions accessible by encouraging dialogue rather than passive learning. OST highlights the continuity of tradition and innovation, showing students that culture is dynamic and evolving. By engaging in OST, learners see National Artists not as distant figures but as living influences shaping identity, values, and creativity. OST discussions often lead to critical questions: *Should new art forms like digital media be recognized in the same way? How do National Artists remain relevant to today's youth?*

Group 3: Mendiola, AJ B

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Cultured-Based Topics



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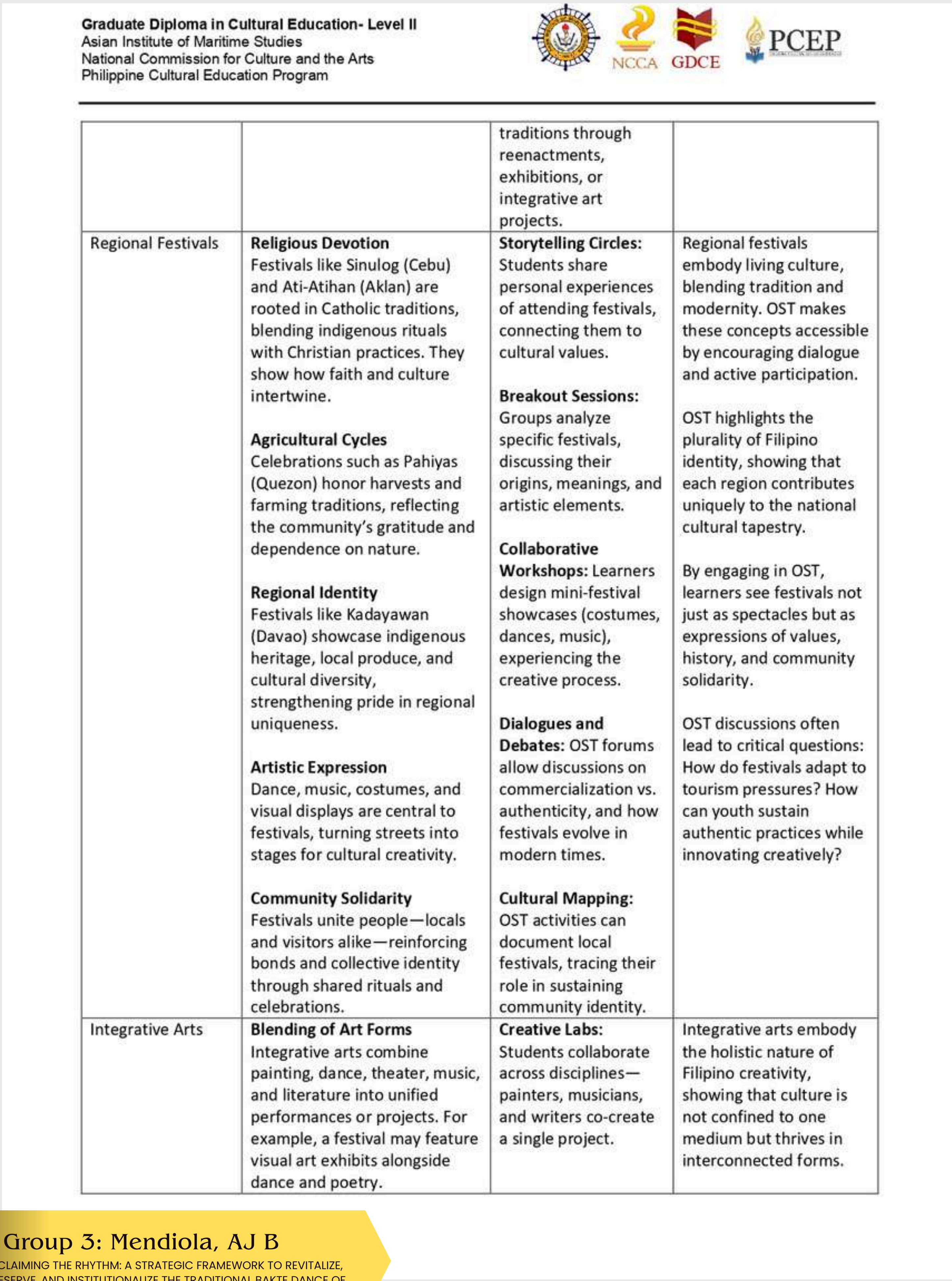
	as plural and multifaceted rather than centralized.	**Cultural Mapping:** OST activities can trace how National Artists' works influence local communities, festivals, and educational practices.	
GAMABA Awardees	**Community-Centered Art** GAMABA awardees are chosen not only for their skill but also for their role in teaching and sustaining traditions within their communities. Their art is inseparable from collective identity. **Indigenous Knowledge Systems** Awardees preserve oral traditions, rituals, and techniques passed down through generations, such as weaving, chanting, or pottery. **Cultural Continuity** Their work ensures that indigenous practices remain alive, relevant, and respected in contemporary society. **Authenticity and Heritage** GAMABA emphasizes authenticity—art forms are recognized as genuine cultural expressions, not commercialized adaptations. **Intergenerational Transmission** Awardees are mentors, passing knowledge to younger generations to ensure cultural survival.	**Storytelling Circles:** Students share narratives of GAMABA awardees, connecting their artistry to local community practices. **Collaborative Workshops**: Learners attempt weaving, chanting, or carving, guided by community elders or resource persons, to experience the art firsthand. **Dialogues and Debates:** OST forums allow discussions on issues like cultural preservation vs. modernization, and how GAMABA traditions can adapt to contemporary contexts. **Cultural Mapping:** OST sessions can identify GAMABA-inspired practices in local communities, documenting their relevance today. **Performance Showcases:** OST creative labs encourage students to present GAMABA	GAMABA awardees embody the living heritage of the Philippines, and OST makes their contributions accessible by encouraging dialogue and experiential learning. OST highlights the communal nature of indigenous art, showing that GAMABA traditions are not individual achievements but collective cultural treasures. By engaging in OST, learners see GAMABA awardees as mentors and cultural guardians, not distant figures, fostering respect and continuity. OST discussions often lead to critical questions: How can GAMABA traditions survive in a digital age? How do we balance preservation with innovation?

Group 3: Mendiola, AJ B

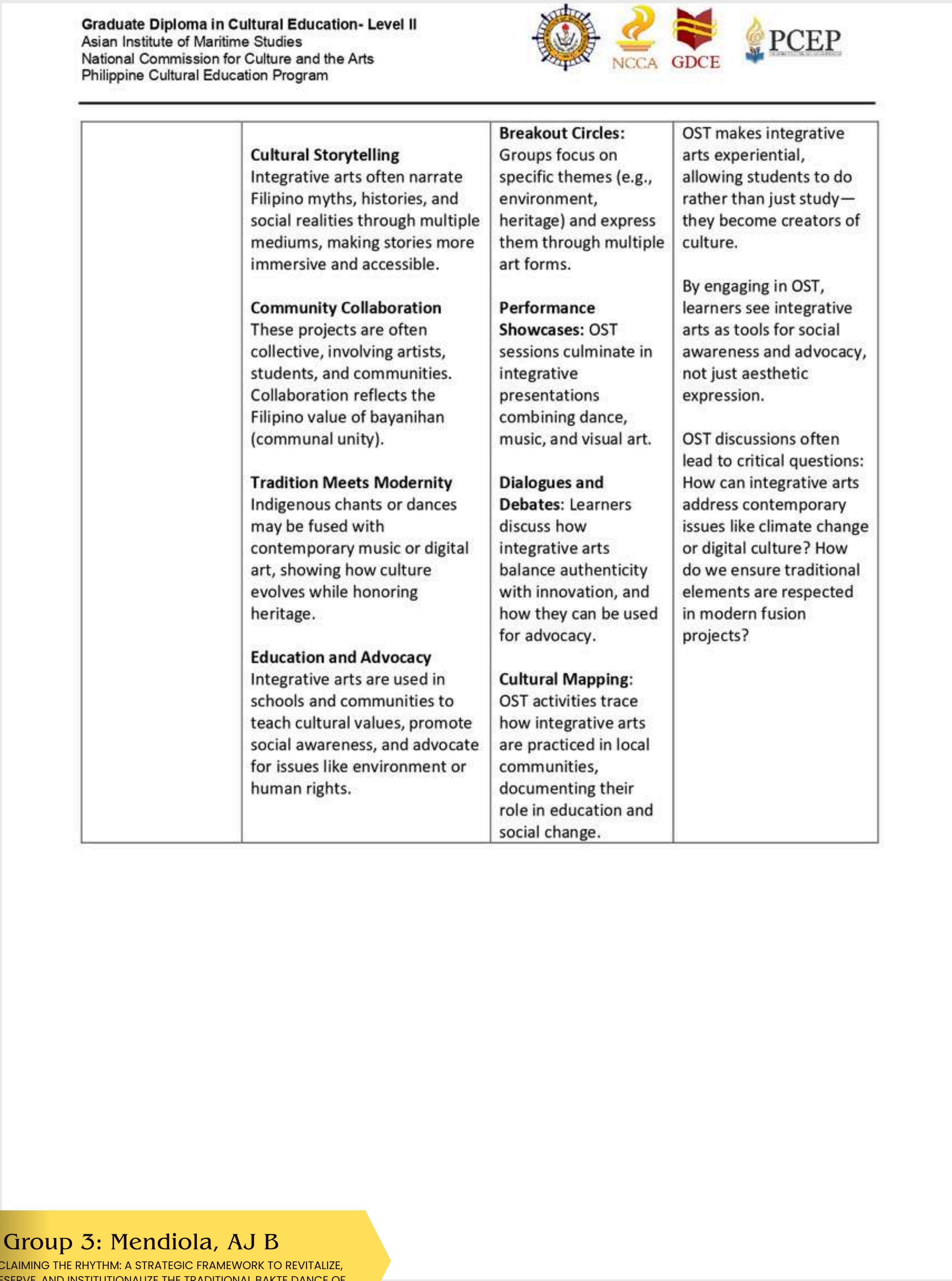
RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Cultured-Based Topics



		traditions through reenactments, exhibitions, or integrative art projects.	
Regional Festivals	**Religious Devotion** Festivals like Sinulog (Cebu) and Ati-Atihan (Aklan) are rooted in Catholic traditions, blending indigenous rituals with Christian practices. They show how faith and culture intertwine. **Agricultural Cycles** Celebrations such as Pahiyas (Quezon) honor harvests and farming traditions, reflecting the community's gratitude and dependence on nature. **Regional Identity** Festivals like Kadayawan (Davao) showcase indigenous heritage, local produce, and cultural diversity, strengthening pride in regional uniqueness. **Artistic Expression** Dance, music, costumes, and visual displays are central to festivals, turning streets into stages for cultural creativity. **Community Solidarity** Festivals unite people—locals and visitors alike—reinforcing bonds and collective identity through shared rituals and celebrations.	**Storytelling Circles:** Students share personal experiences of attending festivals, connecting them to cultural values. **Breakout Sessions:** Groups analyze specific festivals, discussing their origins, meanings, and artistic elements. **Collaborative Workshops:** Learners design mini-festival showcases (costumes, dances, music), experiencing the creative process. **Dialogues and Debates:** OST forums allow discussions on commercialization vs. authenticity, and how festivals evolve in modern times. **Cultural Mapping:** OST activities can document local festivals, tracing their role in sustaining community identity.	Regional festivals embody living culture, blending tradition and modernity. OST makes these concepts accessible by encouraging dialogue and active participation. OST highlights the plurality of Filipino identity, showing that each region contributes uniquely to the national cultural tapestry. By engaging in OST, learners see festivals not just as spectacles but as expressions of values, history, and community solidarity. OST discussions often lead to critical questions: How do festivals adapt to tourism pressures? How can youth sustain authentic practices while innovating creatively?
Integrative Arts	**Blending of Art Forms** Integrative arts combine painting, dance, theater, music, and literature into unified performances or projects. For example, a festival may feature visual art exhibits alongside dance and poetry.	**Creative Labs:** Students collaborate across disciplines—painters, musicians, and writers co-create a single project.	Integrative arts embody the holistic nature of Filipino creativity, showing that culture is not confined to one medium but thrives in interconnected forms.

Cultured-Based Topics



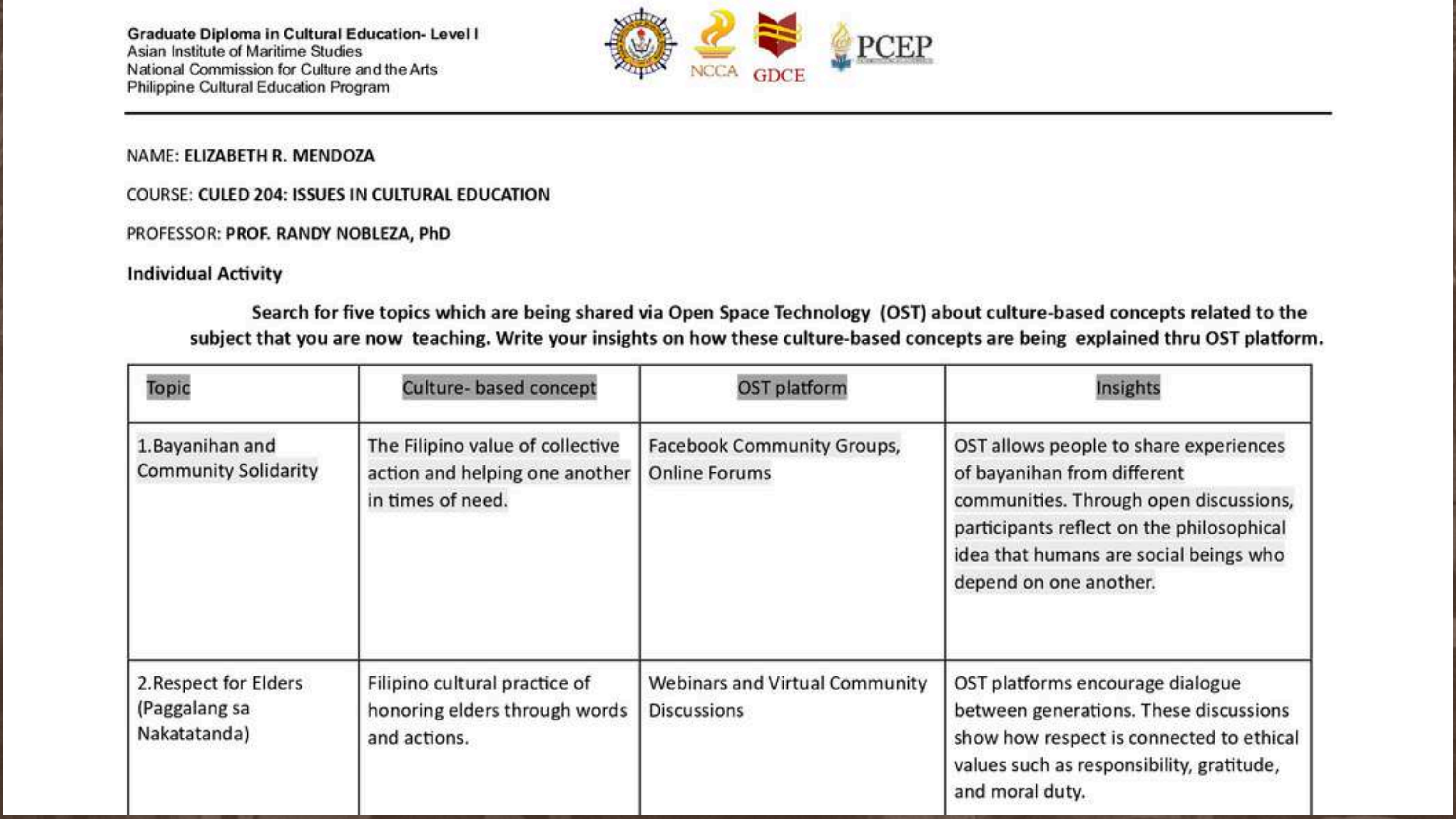
	Cultural Storytelling Integrative arts often narrate Filipino myths, histories, and social realities through multiple mediums, making stories more immersive and accessible. **Community Collaboration** These projects are often collective, involving artists, students, and communities. Collaboration reflects the Filipino value of bayanihan (communal unity). **Tradition Meets Modernity** Indigenous chants or dances may be fused with contemporary music or digital art, showing how culture evolves while honoring heritage. **Education and Advocacy** Integrative arts are used in schools and communities to teach cultural values, promote social awareness, and advocate for issues like environment or human rights.	**Breakout Circles:** Groups focus on specific themes (e.g., environment, heritage) and express them through multiple art forms. **Performance Showcases:** OST sessions culminate in integrative presentations combining dance, music, and visual art. **Dialogues and Debates:** Learners discuss how integrative arts balance authenticity with innovation, and how they can be used for advocacy. **Cultural Mapping:** OST activities trace how integrative arts are practiced in local communities, documenting their role in education and social change.	OST makes integrative arts experiential, allowing students to do rather than just study—they become creators of culture. By engaging in OST, learners see integrative arts as tools for social awareness and advocacy, not just aesthetic expression. OST discussions often lead to critical questions: How can integrative arts address contemporary issues like climate change or digital culture? How do we ensure traditional elements are respected in modern fusion projects?

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 3

OPEN SPACE TECHNOLOGY

Cultured-Based Topics



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NAME: **ELIZABETH R. MENDOZA**

COURSE: **CULED 204: ISSUES IN CULTURAL EDUCATION**

PROFESSOR: **PROF. RANDY NOBLEZA, PhD**

Individual Activity

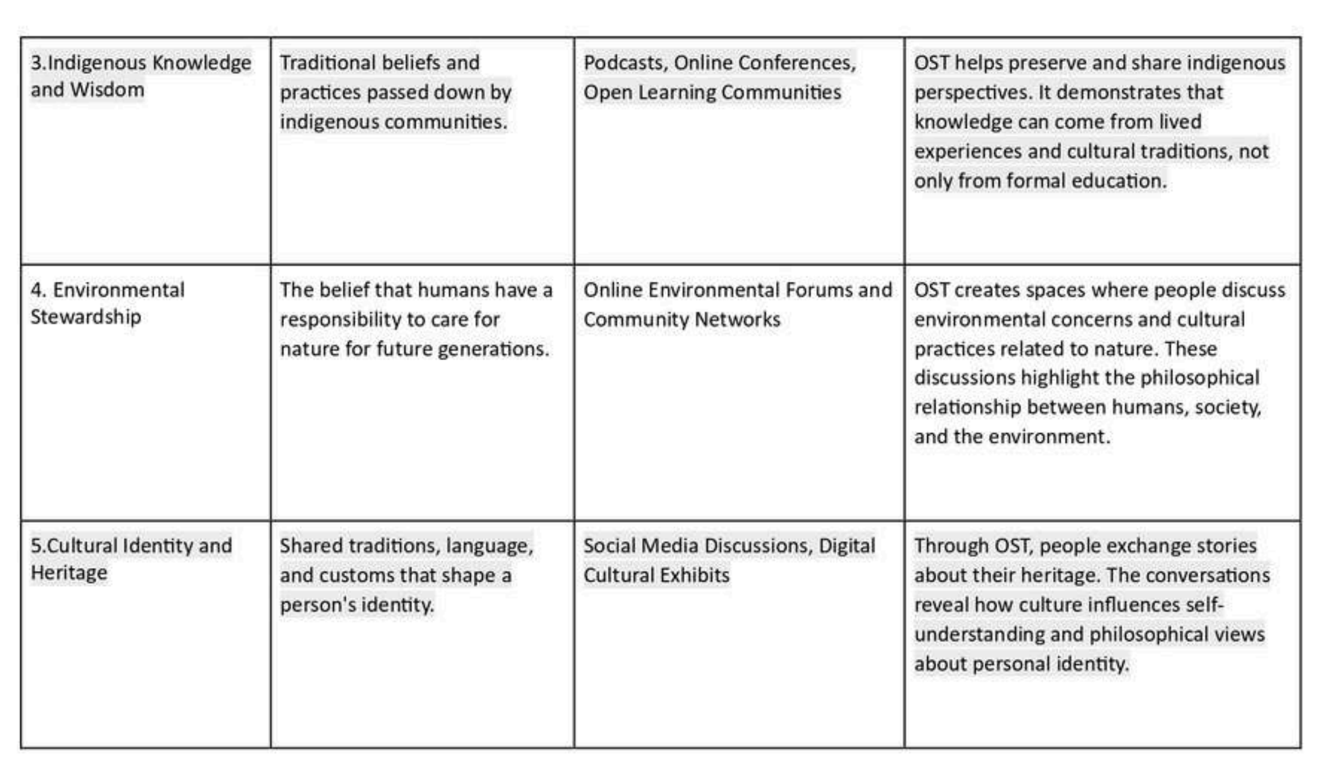
Search for five topics which are being shared via Open Space Technology (OST) about culture-based concepts related to the subject that you are now teaching. Write your insights on how these culture-based concepts are being explained thru OST platform.

Topic	Culture- based concept	OST platform	Insights
1.Bayanihan and Community Solidarity	The Filipino value of collective action and helping one another in times of need.	Facebook Community Groups, Online Forums	OST allows people to share experiences of bayanihan from different communities. Through open discussions, participants reflect on the philosophical idea that humans are social beings who depend on one another.
2.Respect for Elders (Paggalang sa Nakatatanda)	Filipino cultural practice of honoring elders through words and actions.	Webinars and Virtual Community Discussions	OST platforms encourage dialogue between generations. These discussions show how respect is connected to ethical values such as responsibility, gratitude, and moral duty.

Group 3 : Mendoza ER

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Cultured-Based Topics



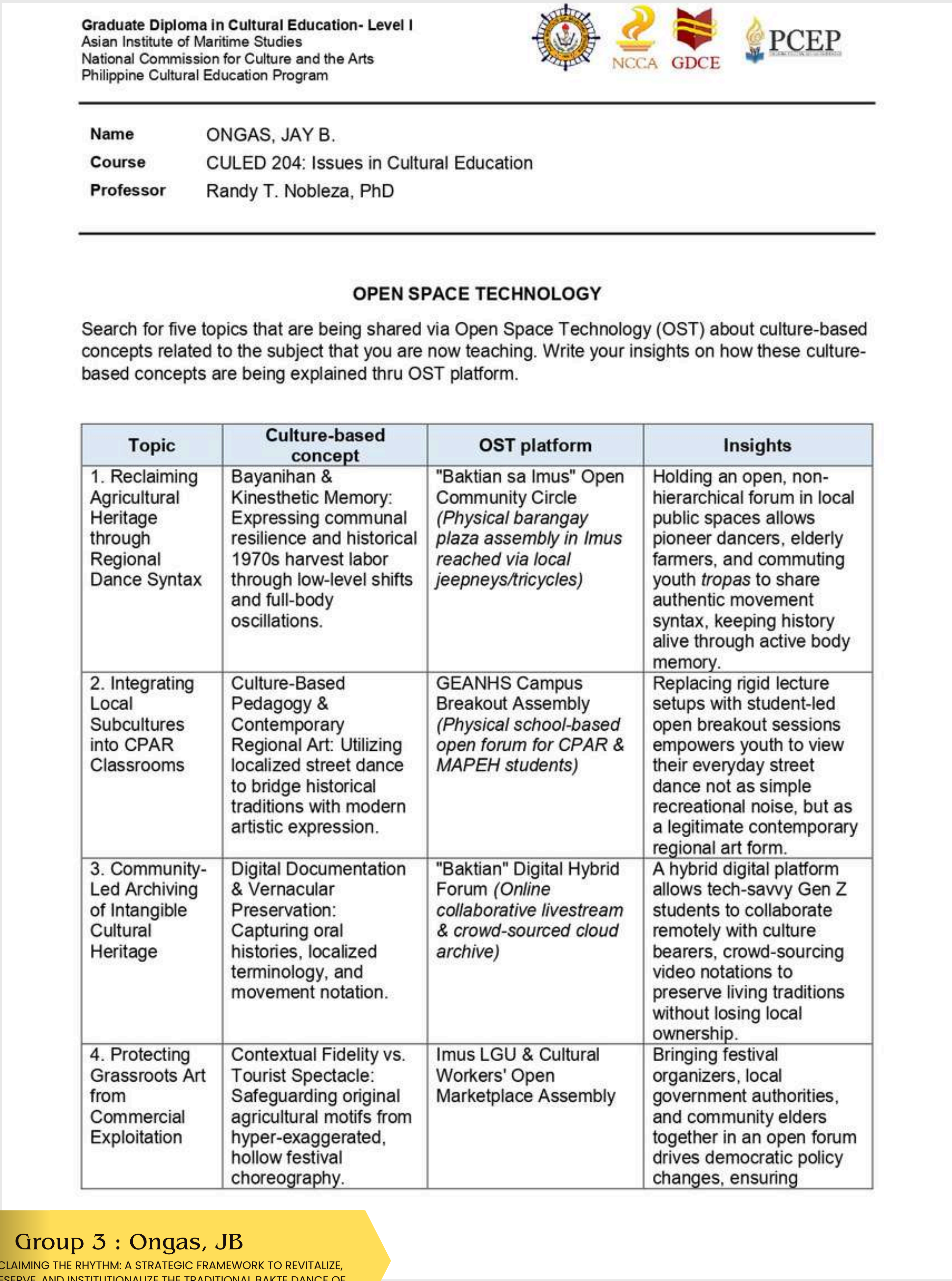
3.Indigenous Knowledge and Wisdom	Traditional beliefs and practices passed down by indigenous communities.	Podcasts, Online Conferences, Open Learning Communities	OST helps preserve and share indigenous perspectives. It demonstrates that knowledge can come from lived experiences and cultural traditions, not only from formal education.
4. Environmental Stewardship	The belief that humans have a responsibility to care for nature for future generations.	Online Environmental Forums and Community Networks	OST creates spaces where people discuss environmental concerns and cultural practices related to nature. These discussions highlight the philosophical relationship between humans, society, and the environment.
5.Cultural Identity and Heritage	Shared traditions, language, and customs that shape a person's identity.	Social Media Discussions, Digital Cultural Exhibits	Through OST, people exchange stories about their heritage. The conversations reveal how culture influences self-understanding and philosophical views about personal identity.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 3

OPEN SPACE TECHNOLOGY

Cultured-Based Topics



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	ONGAS, JAY B.
Course	CULED 204: Issues in Cultural Education
Professor	Randy T. Nobleza, PhD

OPEN SPACE TECHNOLOGY

Search for five topics that are being shared via Open Space Technology (OST) about culture-based concepts related to the subject that you are now teaching. Write your insights on how these culture-based concepts are being explained thru OST platform.

Topic	Culture-based concept	OST platform	Insights
1. Reclaiming Agricultural Heritage through Regional Dance Syntax	Bayanihan & Kinesthetic Memory: Expressing communal resilience and historical 1970s harvest labor through low-level shifts and full-body oscillations.	"Baktian sa Imus" Open Community Circle *(Physical barangay plaza assembly in Imus reached via local jeepneys/tricycles)*	Holding an open, non-hierarchical forum in local public spaces allows pioneer dancers, elderly farmers, and commuting youth *tropas* to share authentic movement syntax, keeping history alive through active body memory.
2. Integrating Local Subcultures into CPAR Classrooms	Culture-Based Pedagogy & Contemporary Regional Art: Utilizing localized street dance to bridge historical traditions with modern artistic expression.	GEANHS Campus Breakout Assembly *(Physical school-based open forum for CPAR & MAPEH students)*	Replacing rigid lecture setups with student-led open breakout sessions empowers youth to view their everyday street dance not as simple recreational noise, but as a legitimate contemporary regional art form.
3. Community-Led Archiving of Intangible Cultural Heritage	Digital Documentation & Vernacular Preservation: Capturing oral histories, localized terminology, and movement notation.	"Baktian" Digital Hybrid Forum *(Online collaborative livestream & crowd-sourced cloud archive)*	A hybrid digital platform allows tech-savvy Gen Z students to collaborate remotely with culture bearers, crowd-sourcing video notations to preserve living traditions without losing local ownership.
4. Protecting Grassroots Art from Commercial Exploitation	Contextual Fidelity vs. Tourist Spectacle: Safeguarding original agricultural motifs from hyper-exaggerated, hollow festival choreography.	Imus LGU & Cultural Workers' Open Marketplace Assembly	Bringing festival organizers, local government authorities, and community elders together in an open forum drives democratic policy changes, ensuring

Group 3 : Ongas, JB

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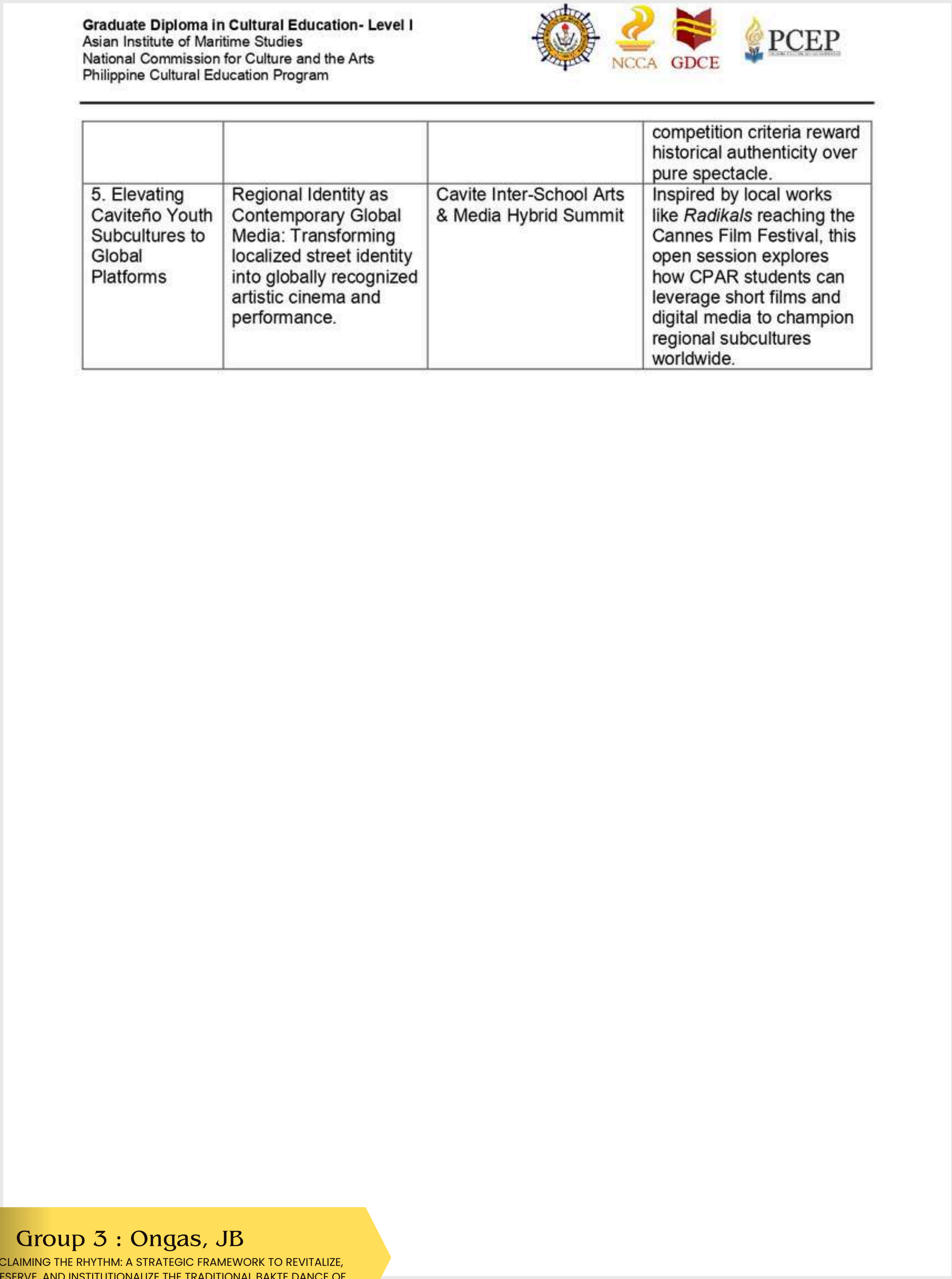
Cultured-Based Topics



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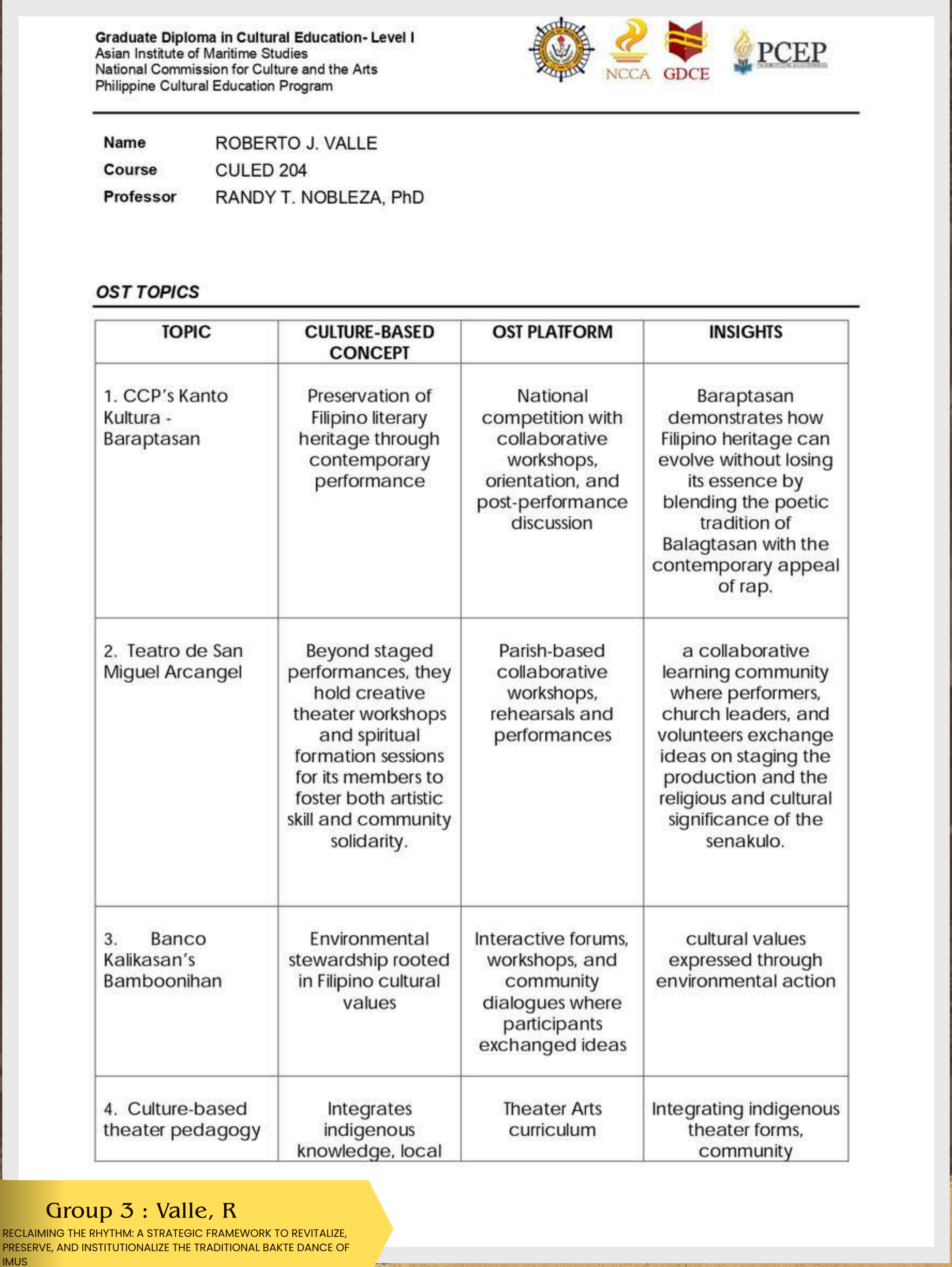
			competition criteria reward historical authenticity over pure spectacle.
5. Elevating Caviteño Youth Subcultures to Global Platforms	Regional Identity as Contemporary Global Media: Transforming localized street identity into globally recognized artistic cinema and performance.	Cavite Inter-School Arts & Media Hybrid Summit	Inspired by local works like *Radikals* reaching the Cannes Film Festival, this open session explores how CPAR students can leverage short films and digital media to champion regional subcultures worldwide.

Cultured-Based Topics



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

Name	ROBERTO J. VALLE
Course	CULED 204
Professor	RANDY T. NOBLEZA, PhD

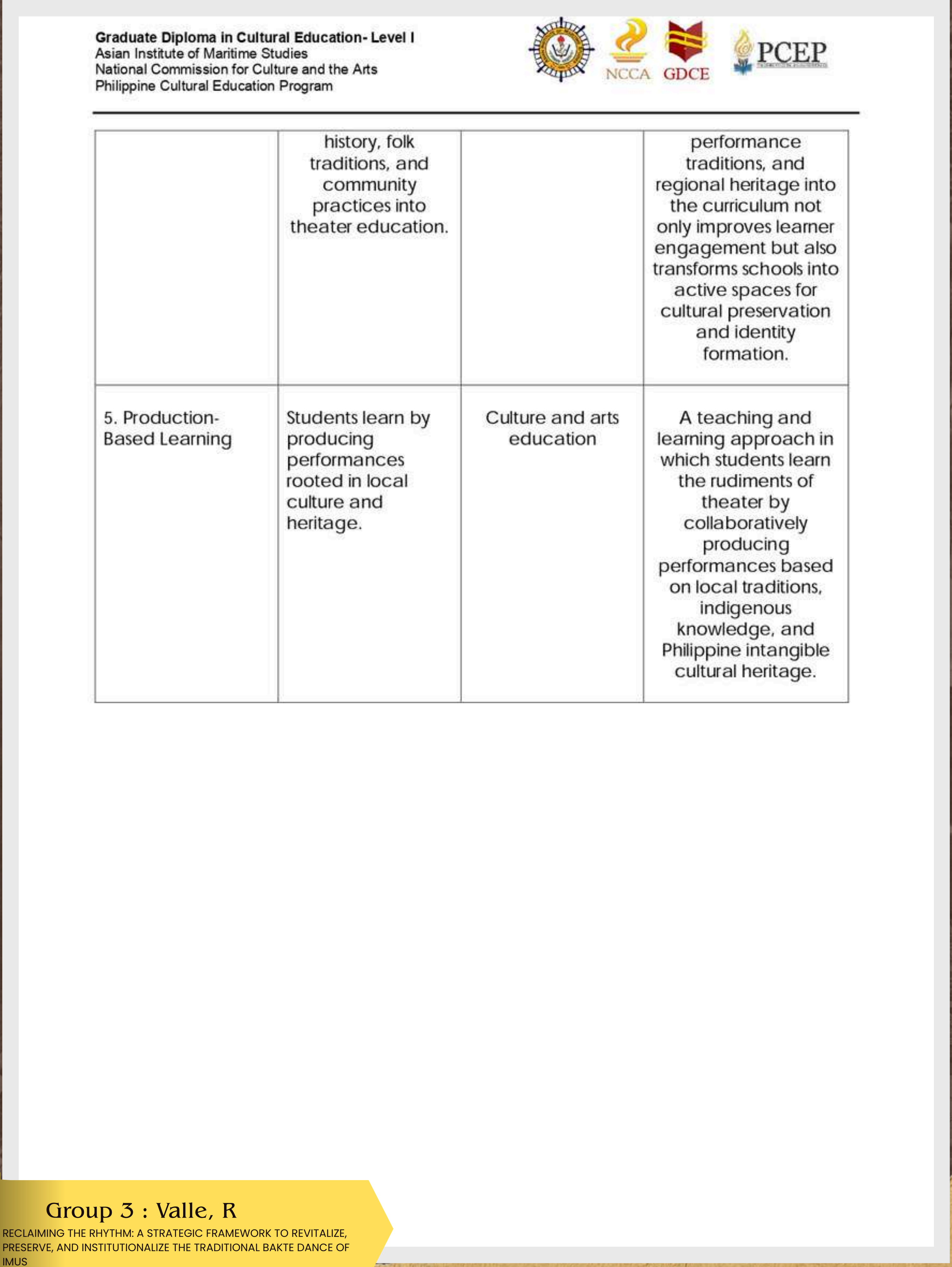
OST TOPICS

TOPIC	CULTURE-BASED CONCEPT	OST PLATFORM	INSIGHTS
1. CCP's Kanto Kultura - Baraptasan	Preservation of Filipino literary heritage through contemporary performance	National competition with collaborative workshops, orientation, and post-performance discussion	Baraptasan demonstrates how Filipino heritage can evolve without losing its essence by blending the poetic tradition of Balagtasan with the contemporary appeal of rap.
2. Teatro de San Miguel Arcangel	Beyond staged performances, they hold creative theater workshops and spiritual formation sessions for its members to foster both artistic skill and community solidarity.	Parish-based collaborative workshops, rehearsals and performances	a collaborative learning community where performers, church leaders, and volunteers exchange ideas on staging the production and the religious and cultural significance of the senakulo.
3. Banco Kalikasan's Bamboonihan	Environmental stewardship rooted in Filipino cultural values	Interactive forums, workshops, and community dialogues where participants exchanged ideas	cultural values expressed through environmental action
4. Culture-based theater pedagogy	Integrates indigenous knowledge, local	Theater Arts curriculum	Integrating indigenous theater forms, community

Group 3 : Valle, R

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Cultured-Based Topics



	history, folk traditions, and community practices into theater education.		performance traditions, and regional heritage into the curriculum not only improves learner engagement but also transforms schools into active spaces for cultural preservation and identity formation.
5. Production-Based Learning	Students learn by producing performances rooted in local culture and heritage.	Culture and arts education	A teaching and learning approach in which students learn the rudiments of theater by collaboratively producing performances based on local traditions, indigenous knowledge, and Philippine intangible cultural heritage.

Group 3 : Valle, R

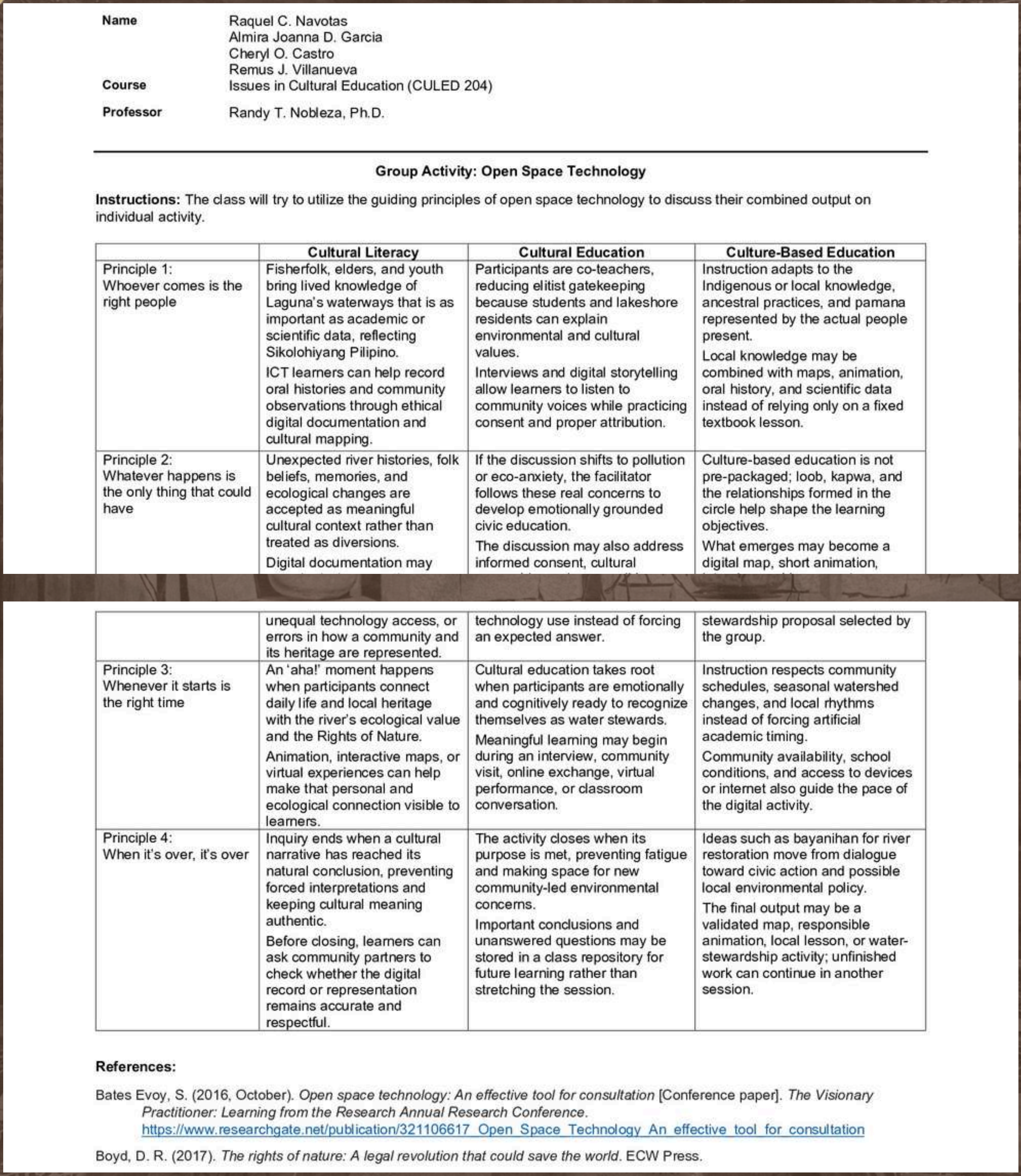
RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 3

OPEN SPACE TECHNOLOGY

Cultured-Based Topics



Name Raquel C. Navotas
Almira Joanna D. Garcia
Cheryl O. Castro
Remus J. Villanueva
Course Issues in Cultural Education (CULED 204)
Professor Randy T. Nobleza, Ph.D.

Group Activity: Open Space Technology

Instructions: The class will try to utilize the guiding principles of open space technology to discuss their combined output on individual activity.

	Cultural Literacy	Cultural Education	Culture-Based Education
Principle 1: Whoever comes is the right people	Fisherfolk, elders, and youth bring lived knowledge of Laguna's waterways that is as important as academic or scientific data, reflecting Sikolohiyang Pilipino. ICT learners can help record oral histories and community observations through ethical digital documentation and cultural mapping.	Participants are co-teachers, reducing elitist gatekeeping because students and lakeshore residents can explain environmental and cultural values. Interviews and digital storytelling allow learners to listen to community voices while practicing consent and proper attribution.	Instruction adapts to the Indigenous or local knowledge, ancestral practices, and pamana represented by the actual people present. Local knowledge may be combined with maps, animation, oral history, and scientific data instead of relying only on a fixed textbook lesson.
Principle 2: Whatever happens is the only thing that could have	Unexpected river histories, folk beliefs, memories, and ecological changes are accepted as meaningful cultural context rather than treated as diversions. Digital documentation may unequal technology access, or errors in how a community and its heritage are represented.	If the discussion shifts to pollution or eco-anxiety, the facilitator follows these real concerns to develop emotionally grounded civic education. The discussion may also address informed consent, cultural technology use instead of forcing an expected answer.	Culture-based education is not pre-packaged; loob, kapwa, and the relationships formed in the circle help shape the learning objectives. What emerges may become a digital map, short animation, stewardship proposal selected by the group.
Principle 3: Whenever it starts is the right time	An 'aha!' moment happens when participants connect daily life and local heritage with the river's ecological value and the Rights of Nature. Animation, interactive maps, or virtual experiences can help make that personal and ecological connection visible to learners.	Cultural education takes root when participants are emotionally and cognitively ready to recognize themselves as water stewards. Meaningful learning may begin during an interview, community visit, online exchange, virtual performance, or classroom conversation.	Instruction respects community schedules, seasonal watershed changes, and local rhythms instead of forcing artificial academic timing. Community availability, school conditions, and access to devices or internet also guide the pace of the digital activity.
Principle 4: When it's over, it's over	Inquiry ends when a cultural narrative has reached its natural conclusion, preventing forced interpretations and keeping cultural meaning authentic. Before closing, learners can ask community partners to check whether the digital record or representation remains accurate and respectful.	The activity closes when its purpose is met, preventing fatigue and making space for new community-led environmental concerns. Important conclusions and unanswered questions may be stored in a class repository for future learning rather than stretching the session.	Ideas such as bayanihan for river restoration move from dialogue toward civic action and possible local environmental policy. The final output may be a validated map, responsible animation, local lesson, or water-stewardship activity; unfinished work can continue in another session.

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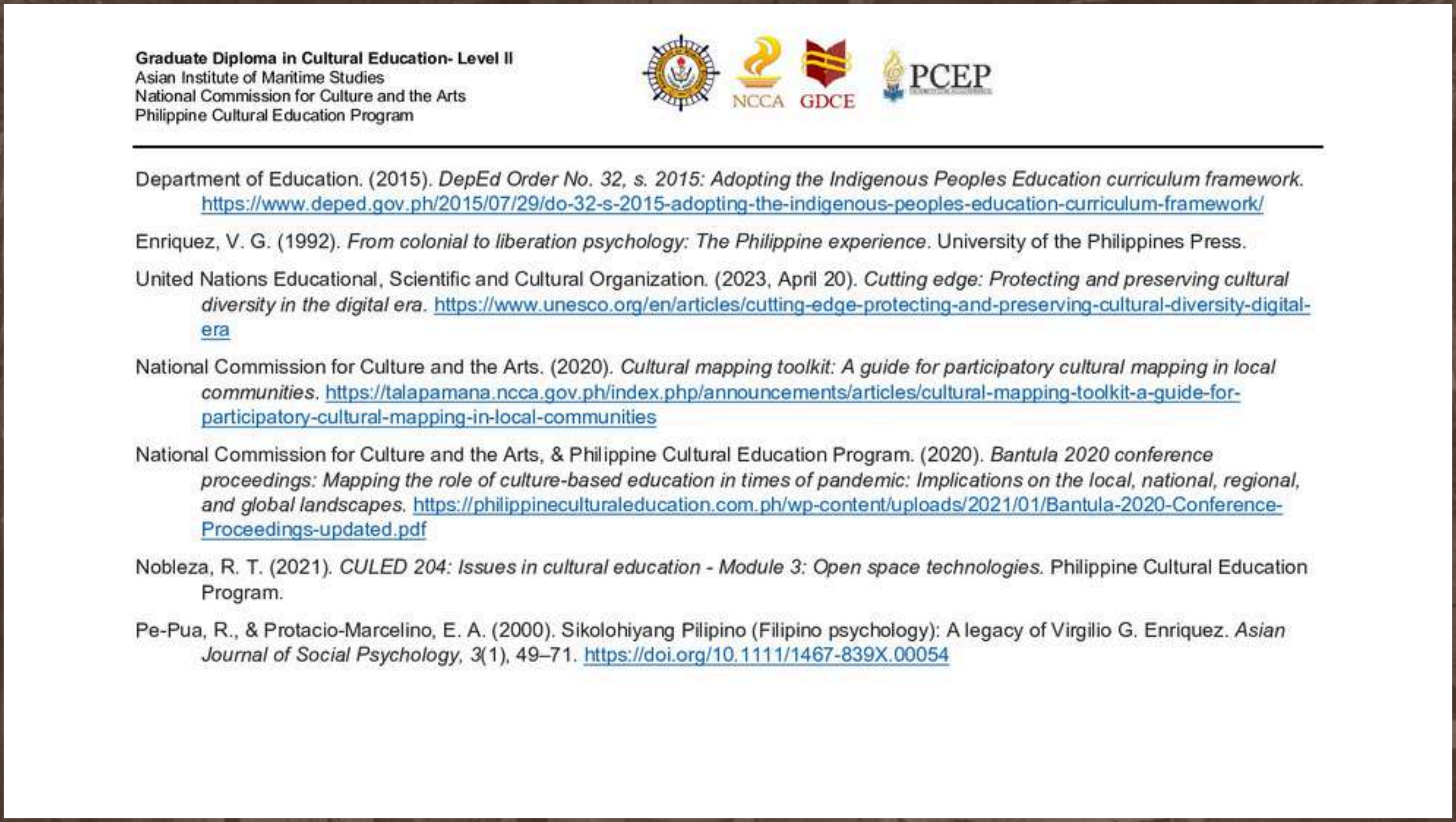
Group 4:

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

Cultured-Based Topics



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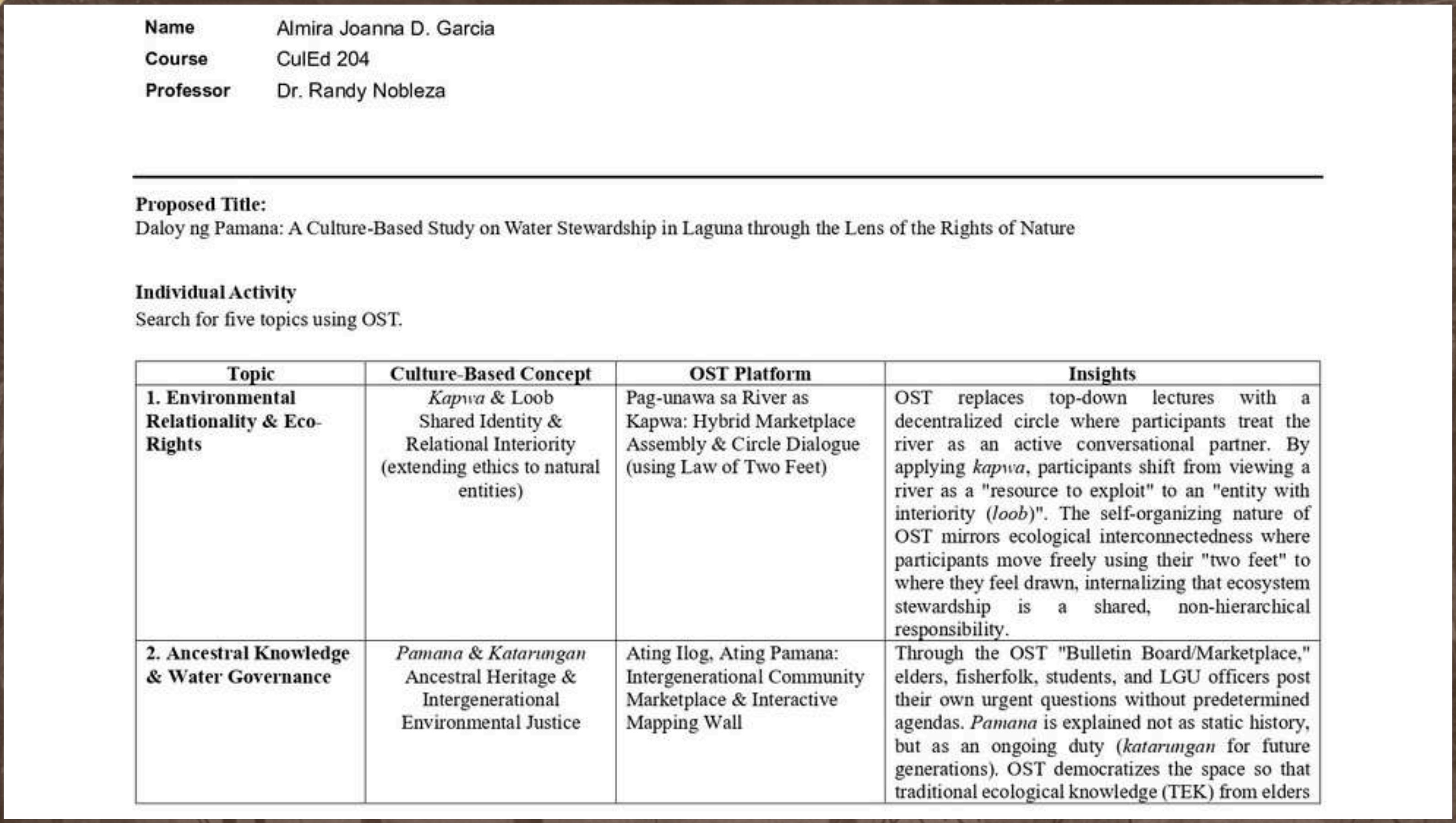
GRADUATE DIPLOMA IN CULTURAL EDUCATION

Cultured-Based Topics

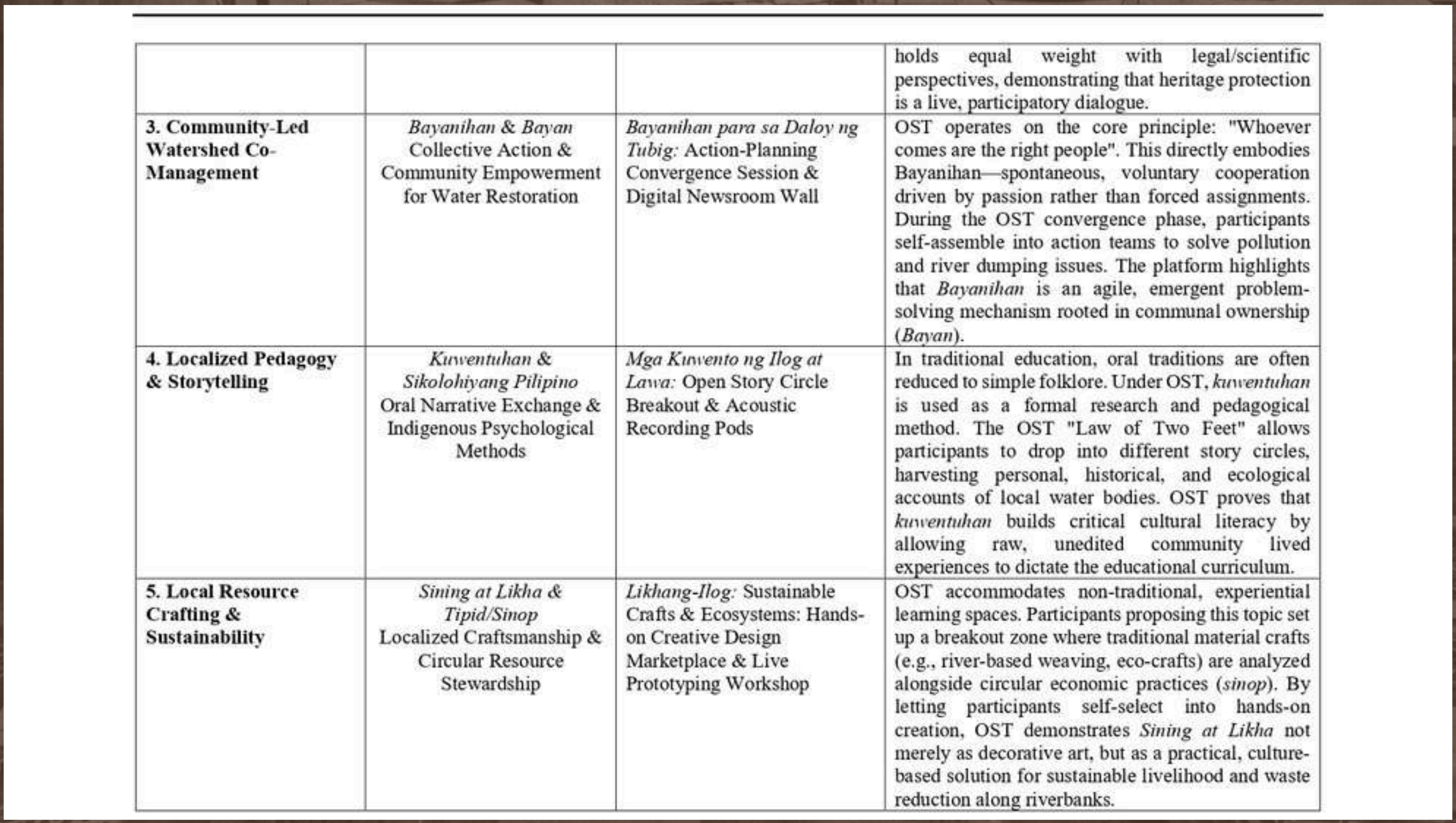


Name	Almira Joanna D. Garcia
Course	CulEd 204
Professor	Dr. Randy Nobleza

Proposed Title:
Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Laguna through the Lens of the Rights of Nature

Individual Activity
Search for five topics using OST.

Topic	Culture-Based Concept	OST Platform	Insights
1. Environmental Relationality & Eco-Rights	*Kapwa* & Loob Shared Identity & Relational Interiority (extending ethics to natural entities)	Pag-unawa sa River as Kapwa: Hybrid Marketplace Assembly & Circle Dialogue (using Law of Two Feet)	OST replaces top-down lectures with a decentralized circle where participants treat the river as an active conversational partner. By applying *kapwa*, participants shift from viewing a river as a "resource to exploit" to an "entity with interiority (*loob*)". The self-organizing nature of OST mirrors ecological interconnectedness where participants move freely using their "two feet" to where they feel drawn, internalizing that ecosystem stewardship is a shared, non-hierarchical responsibility.
2. Ancestral Knowledge & Water Governance	*Pamana & Katarungan* Ancestral Heritage & Intergenerational Environmental Justice	Ating Ilog, Ating Pamana: Intergenerational Community Marketplace & Interactive Mapping Wall	Through the OST "Bulletin Board/Marketplace," elders, fisherfolk, students, and LGU officers post their own urgent questions without predetermined agendas. *Pamana* is explained not as static history, but as an ongoing duty (*katarungan* for future generations). OST democratizes the space so that traditional ecological knowledge (TEK) from elders



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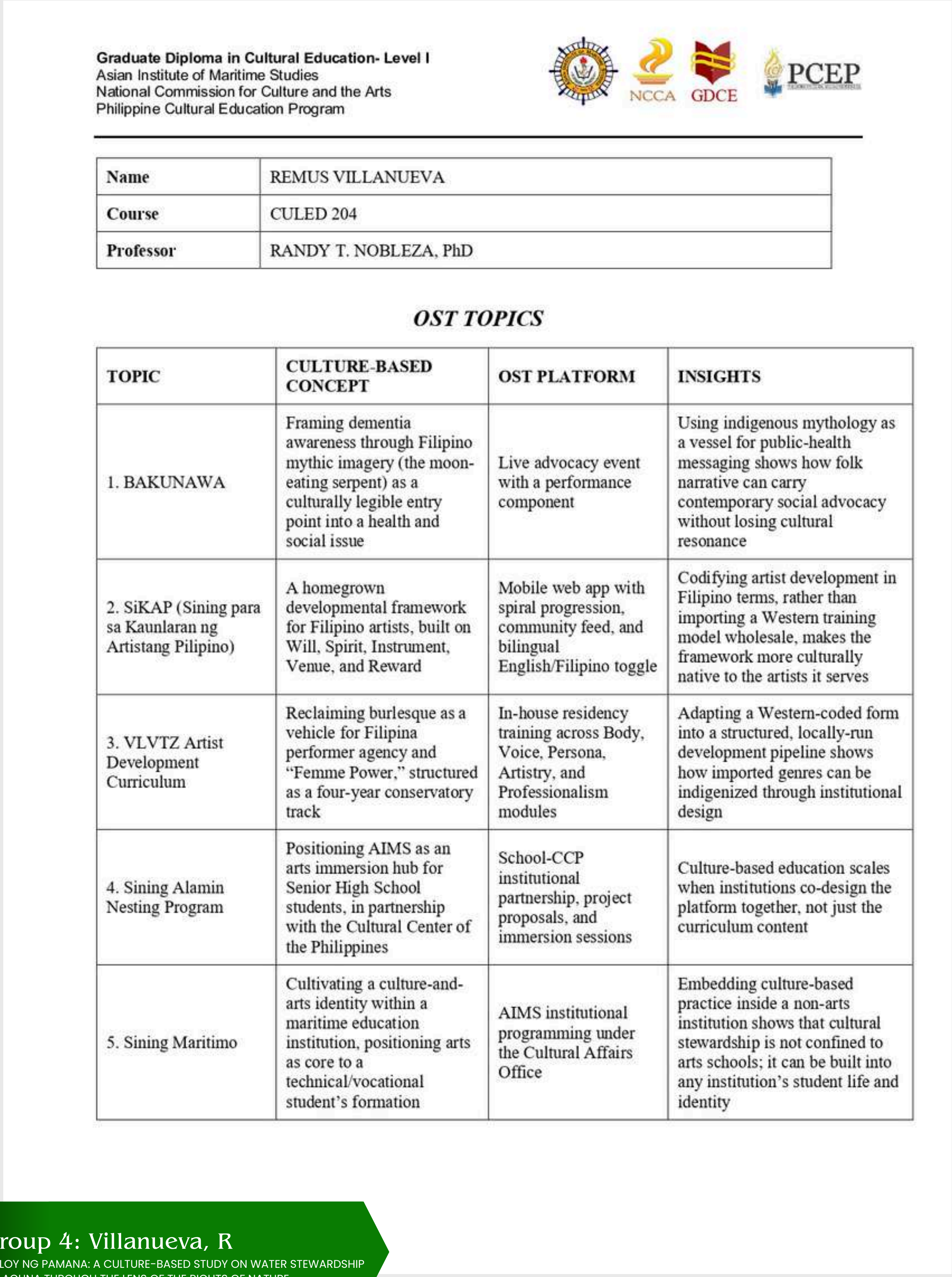
			holds equal weight with legal/scientific perspectives, demonstrating that heritage protection is a live, participatory dialogue.
3. Community-Led Watershed Co-Management	*Bayanihan & Bayan* Collective Action & Community Empowerment for Water Restoration	*Bayanihan para sa Daloy ng Tubig:* Action-Planning Convergence Session & Digital Newsroom Wall	OST operates on the core principle: "Whoever comes are the right people". This directly embodies Bayanihan—spontaneous, voluntary cooperation driven by passion rather than forced assignments. During the OST convergence phase, participants self-assemble into action teams to solve pollution and river dumping issues. The platform highlights that *Bayanihan* is an agile, emergent problem-solving mechanism rooted in communal ownership (*Bayan*).
4. Localized Pedagogy & Storytelling	*Kuwentuhan & Sikolohiyang Pilipino* Oral Narrative Exchange & Indigenous Psychological Methods	*Mga Kuwento ng Ilog at Lawa:* Open Story Circle Breakout & Acoustic Recording Pods	In traditional education, oral traditions are often reduced to simple folklore. Under OST, *kuwentuhan* is used as a formal research and pedagogical method. The OST "Law of Two Feet" allows participants to drop into different story circles, harvesting personal, historical, and ecological accounts of local water bodies. OST proves that *kuwentuhan* builds critical cultural literacy by allowing raw, unedited community lived experiences to dictate the educational curriculum.
5. Local Resource Crafting & Sustainability	*Sining at Likha & Tipid/Sinop* Localized Craftsmanship & Circular Resource Stewardship	*Likhang-Ilog:* Sustainable Crafts & Ecosystems: Hands-on Creative Design Marketplace & Live Prototyping Workshop	OST accommodates non-traditional, experiential learning spaces. Participants proposing this topic set up a breakout zone where traditional material crafts (e.g., river-based weaving, eco-crafts) are analyzed alongside circular economic practices (*sinop*). By letting participants self-select into hands-on creation, OST demonstrates *Sining at Likha* not merely as decorative art, but as a practical, culture-based solution for sustainable livelihood and waste reduction along riverbanks.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 3

OPEN SPACE TECHNOLOGY

Cultured-Based Topics



Graduate Diploma in Cultural Education- Level I
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Name	REMUS VILLANUEVA
Course	CULED 204
Professor	RANDY T. NOBLEZA, PhD

OST TOPICS

TOPIC	CULTURE-BASED CONCEPT	OST PLATFORM	INSIGHTS
1. BAKUNAWA	Framing dementia awareness through Filipino mythic imagery (the moon-eating serpent) as a culturally legible entry point into a health and social issue	Live advocacy event with a performance component	Using indigenous mythology as a vessel for public-health messaging shows how folk narrative can carry contemporary social advocacy without losing cultural resonance
2. SiKAP (Sining para sa Kaunlaran ng Artistang Pilipino)	A homegrown developmental framework for Filipino artists, built on Will, Spirit, Instrument, Venue, and Reward	Mobile web app with spiral progression, community feed, and bilingual English/Filipino toggle	Codifying artist development in Filipino terms, rather than importing a Western training model wholesale, makes the framework more culturally native to the artists it serves
3. VLVTZ Artist Development Curriculum	Reclaiming burlesque as a vehicle for Filipina performer agency and "Femme Power," structured as a four-year conservatory track	In-house residency training across Body, Voice, Persona, Artistry, and Professionalism modules	Adapting a Western-coded form into a structured, locally-run development pipeline shows how imported genres can be indigenized through institutional design
4. Sining Alamin Nesting Program	Positioning AIMS as an arts immersion hub for Senior High School students, in partnership with the Cultural Center of the Philippines	School-CCP institutional partnership, project proposals, and immersion sessions	Culture-based education scales when institutions co-design the platform together, not just the curriculum content
5. Sining Maritimo	Cultivating a culture-and-arts identity within a maritime education institution, positioning arts as core to a technical/vocational student's formation	AIMS institutional programming under the Cultural Affairs Office	Embedding culture-based practice inside a non-arts institution shows that cultural stewardship is not confined to arts schools; it can be built into any institution's student life and identity

Group 4: Villanueva, R

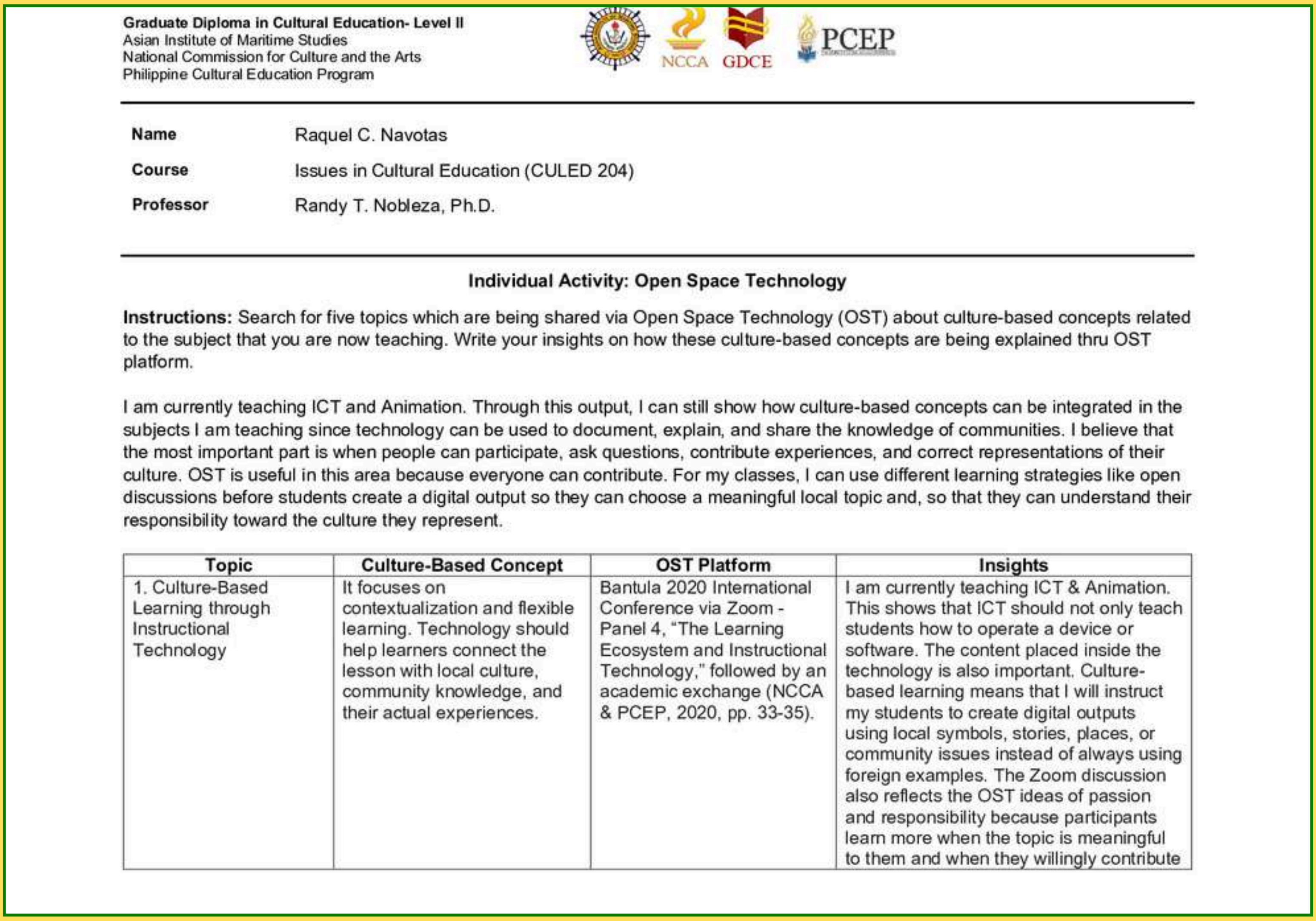
DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 3

OPEN SPACE TECHNOLOGY

Cultured-Based Topics



Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

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Name	Raquel C. Navotas
Course	Issues in Cultural Education (CULED 204)
Professor	Randy T. Nobleza, Ph.D.

Individual Activity: Open Space Technology

Instructions: Search for five topics which are being shared via Open Space Technology (OST) about culture-based concepts related to the subject that you are now teaching. Write your insights on how these culture-based concepts are being explained thru OST platform.

I am currently teaching ICT and Animation. Through this output, I can still show how culture-based concepts can be integrated in the subjects I am teaching since technology can be used to document, explain, and share the knowledge of communities. I believe that the most important part is when people can participate, ask questions, contribute experiences, and correct representations of their culture. OST is useful in this area because everyone can contribute. For my classes, I can use different learning strategies like open discussions before students create a digital output so they can choose a meaningful local topic and, so that they can understand their responsibility toward the culture they represent.

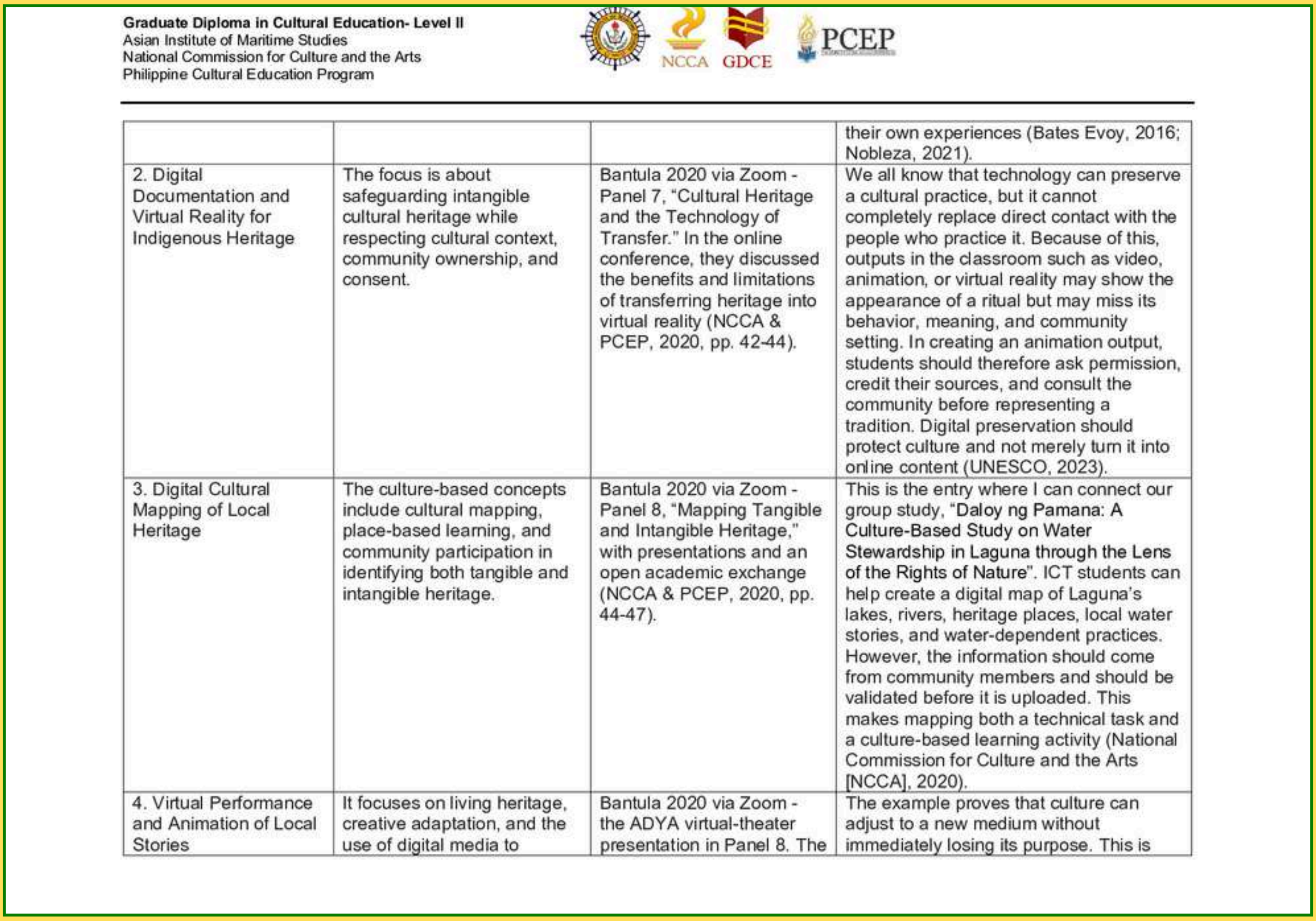
Topic	Culture-Based Concept	OST Platform	Insights
1. Culture-Based Learning through Instructional Technology	It focuses on contextualization and flexible learning. Technology should help learners connect the lesson with local culture, community knowledge, and their actual experiences.	Bantula 2020 International Conference via Zoom - Panel 4, "The Learning Ecosystem and Instructional Technology," followed by an academic exchange (NCCA & PCEP, 2020, pp. 33-35).	I am currently teaching ICT & Animation. This shows that ICT should not only teach students how to operate a device or software. The content placed inside the technology is also important. Culture-based learning means that I will instruct my students to create digital outputs using local symbols, stories, places, or community issues instead of always using foreign examples. The Zoom discussion also reflects the OST ideas of passion and responsibility because participants learn more when the topic is meaningful to them and when they willingly contribute

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 3

OPEN SPACE TECHNOLOGY

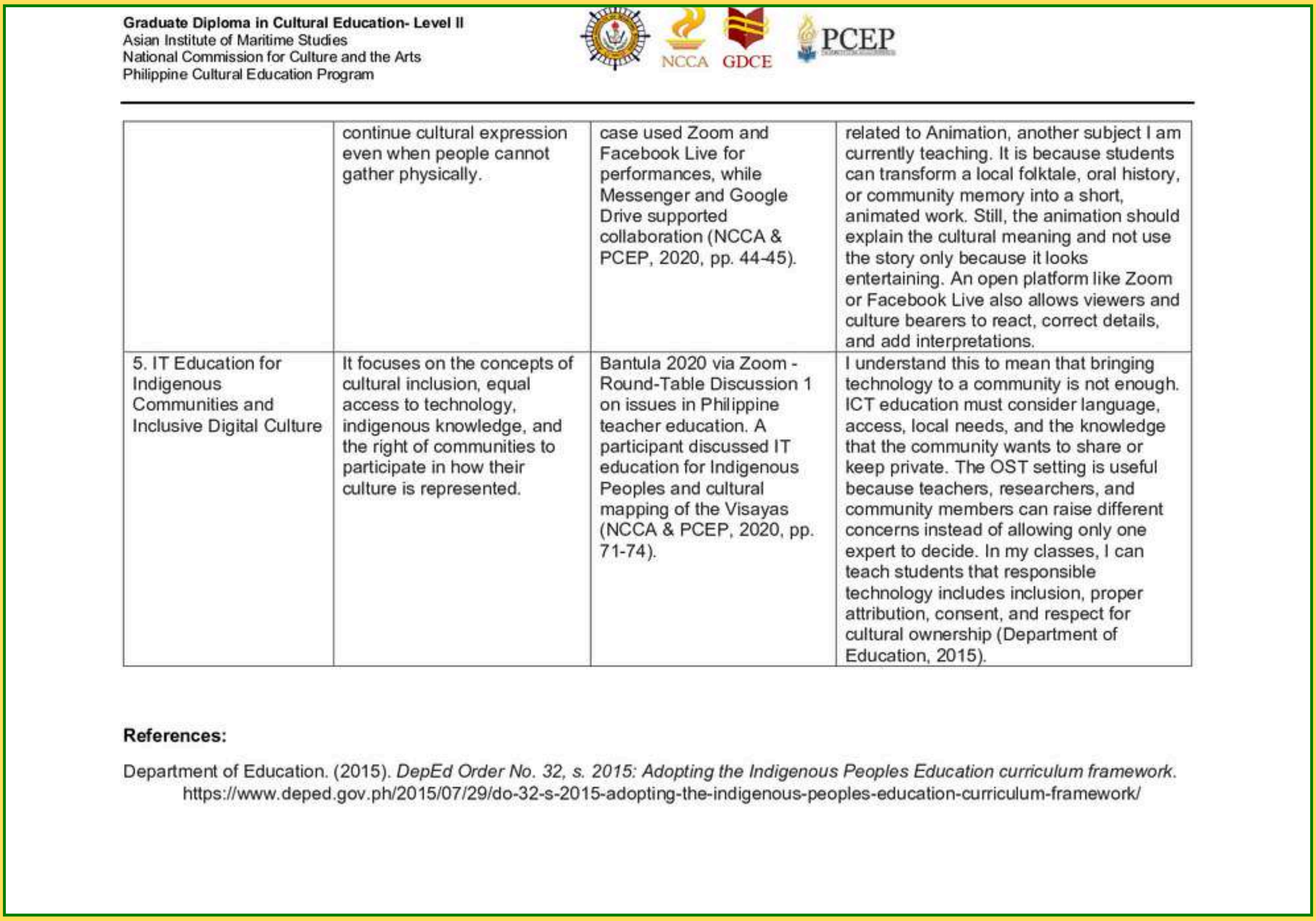
Cultured-Based Topics



			their own experiences (Bates Evoy, 2016; Nobleza, 2021).
2. Digital Documentation and Virtual Reality for Indigenous Heritage	The focus is about safeguarding intangible cultural heritage while respecting cultural context, community ownership, and consent.	Bantula 2020 via Zoom - Panel 7, "Cultural Heritage and the Technology of Transfer." In the online conference, they discussed the benefits and limitations of transferring heritage into virtual reality (NCCA & PCEP, 2020, pp. 42-44).	We all know that technology can preserve a cultural practice, but it cannot completely replace direct contact with the people who practice it. Because of this, outputs in the classroom such as video, animation, or virtual reality may show the appearance of a ritual but may miss its behavior, meaning, and community setting. In creating an animation output, students should therefore ask permission, credit their sources, and consult the community before representing a tradition. Digital preservation should protect culture and not merely turn it into online content (UNESCO, 2023).
3. Digital Cultural Mapping of Local Heritage	The culture-based concepts include cultural mapping, place-based learning, and community participation in identifying both tangible and intangible heritage.	Bantula 2020 via Zoom - Panel 8, "Mapping Tangible and Intangible Heritage," with presentations and an open academic exchange (NCCA & PCEP, 2020, pp. 44-47).	This is the entry where I can connect our group study, "**Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Laguna through the Lens of the Rights of Nature**". ICT students can help create a digital map of Laguna's lakes, rivers, heritage places, local water stories, and water-dependent practices. However, the information should come from community members and should be validated before it is uploaded. This makes mapping both a technical task and a culture-based learning activity (National Commission for Culture and the Arts [NCCA], 2020).
4. Virtual Performance and Animation of Local Stories	It focuses on living heritage, creative adaptation, and the use of digital media to	Bantula 2020 via Zoom - the ADYA virtual-theater presentation in Panel 8. The	The example proves that culture can adjust to a new medium without immediately losing its purpose. This is

Group 4: Navotas, R
DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

Cultured-Based Topics



	continue cultural expression even when people cannot gather physically.	case used Zoom and Facebook Live for performances, while Messenger and Google Drive supported collaboration (NCCA & PCEP, 2020, pp. 44-45).	related to Animation, another subject I am currently teaching. It is because students can transform a local folktale, oral history, or community memory into a short, animated work. Still, the animation should explain the cultural meaning and not use the story only because it looks entertaining. An open platform like Zoom or Facebook Live also allows viewers and culture bearers to react, correct details, and add interpretations.
5. IT Education for Indigenous Communities and Inclusive Digital Culture	It focuses on the concepts of cultural inclusion, equal access to technology, indigenous knowledge, and the right of communities to participate in how their culture is represented.	Bantula 2020 via Zoom - Round-Table Discussion 1 on issues in Philippine teacher education. A participant discussed IT education for Indigenous Peoples and cultural mapping of the Visayas (NCCA & PCEP, 2020, pp. 71-74).	I understand this to mean that bringing technology to a community is not enough. ICT education must consider language, access, local needs, and the knowledge that the community wants to share or keep private. The OST setting is useful because teachers, researchers, and community members can raise different concerns instead of allowing only one expert to decide. In my classes, I can teach students that responsible technology includes inclusion, proper attribution, consent, and respect for cultural ownership (Department of Education, 2015).

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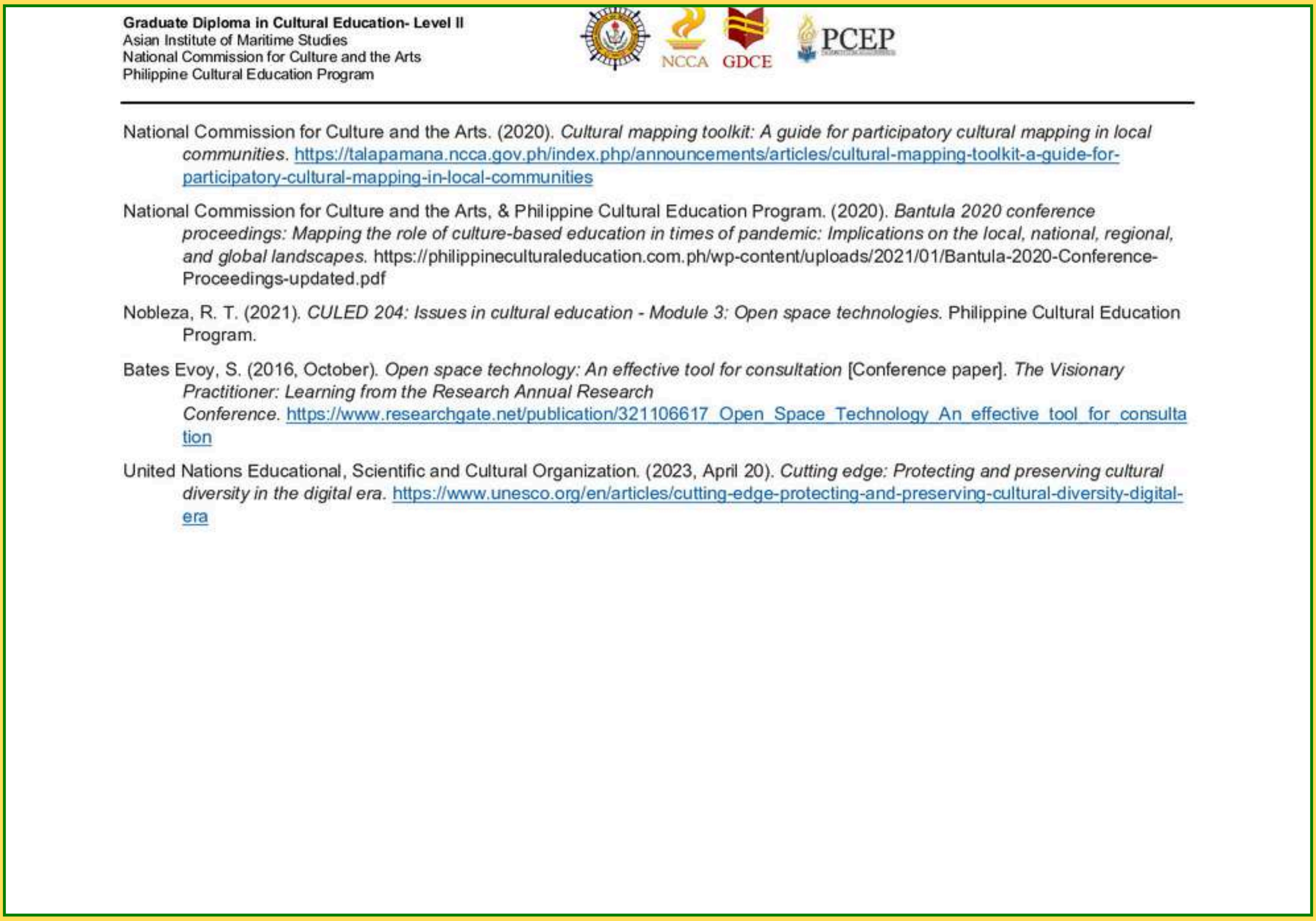
Cultured-Based Topics



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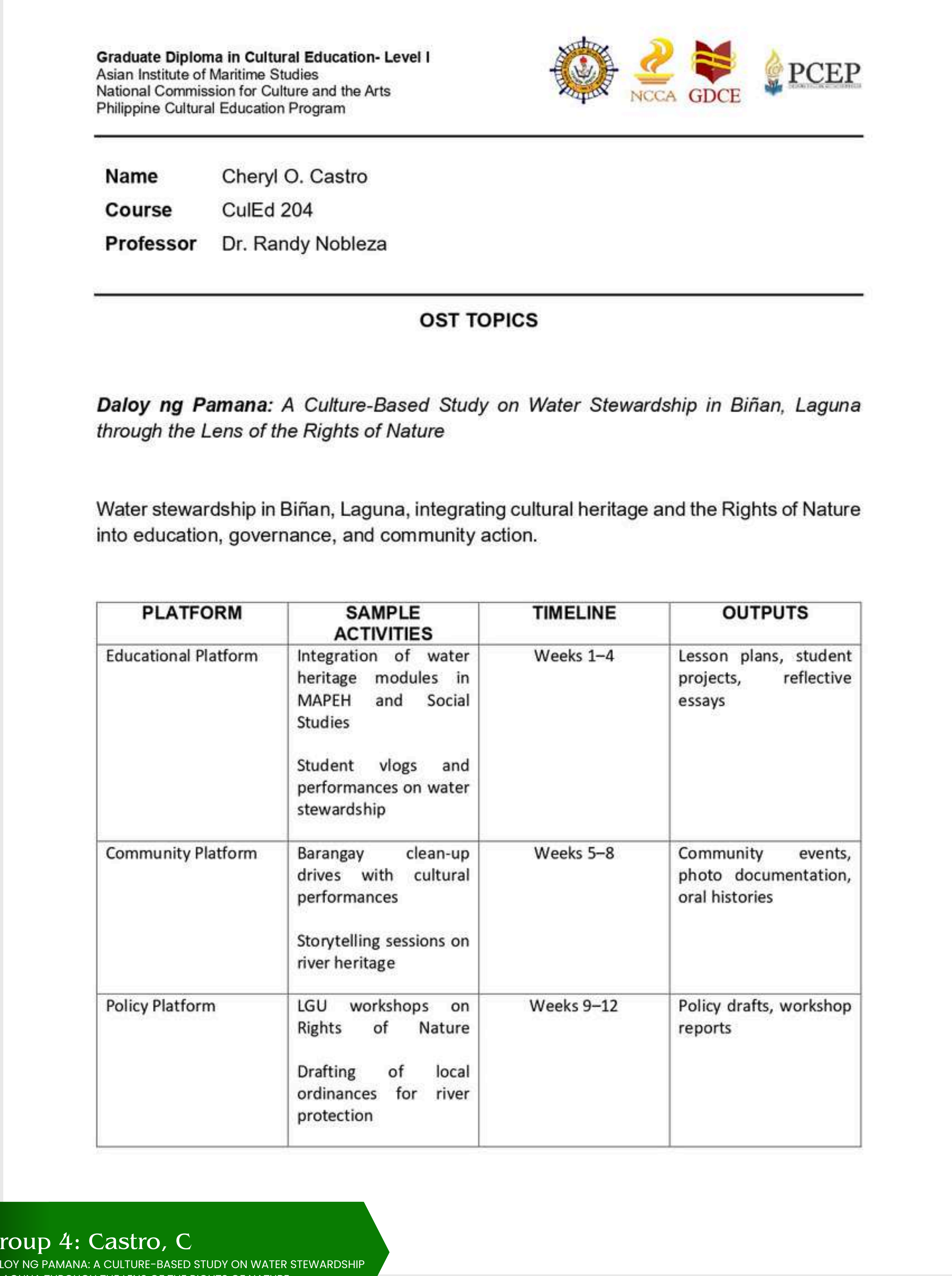
Cultured-Based Topics



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NCCA GDCE PCEP

Name	Cheryl O. Castro
Course	CulEd 204
Professor	Dr. Randy Nobleza

OST TOPICS

Daloy ng Pamana: *A Culture-Based Study on Water Stewardship in Biñan, Laguna through the Lens of the Rights of Nature*

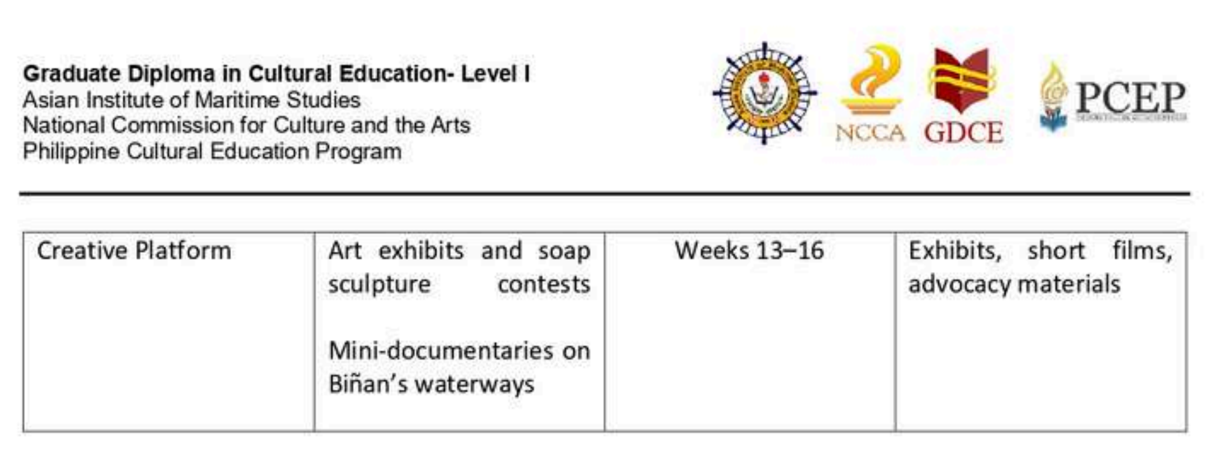
Water stewardship in Biñan, Laguna, integrating cultural heritage and the Rights of Nature into education, governance, and community action.

PLATFORM	SAMPLE ACTIVITIES	TIMELINE	OUTPUTS
Educational Platform	Integration of water heritage modules in MAPEH and Social Studies Student vlogs and performances on water stewardship	Weeks 1–4	Lesson plans, student projects, reflective essays
Community Platform	Barangay clean-up drives with cultural performances Storytelling sessions on river heritage	Weeks 5–8	Community events, photo documentation, oral histories
Policy Platform	LGU workshops on Rights of Nature Drafting of local ordinances for river protection	Weeks 9–12	Policy drafts, workshop reports

Group 4: Castro, C

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

Cultured-Based Topics



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Creative Platform	Art exhibits and soap sculpture contests Mini-documentaries on Biñan's waterways	Weeks 13–16	Exhibits, short films, advocacy materials

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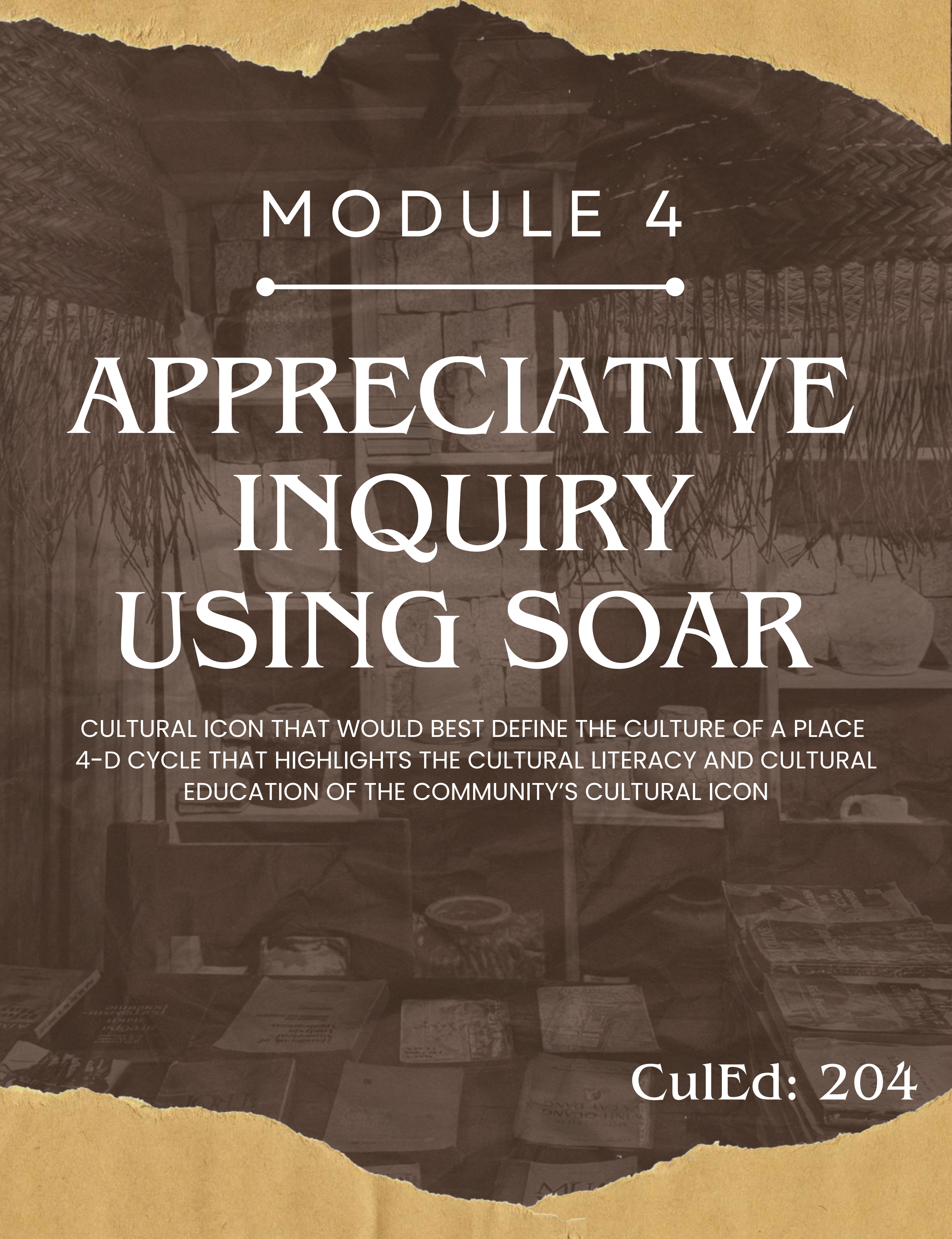


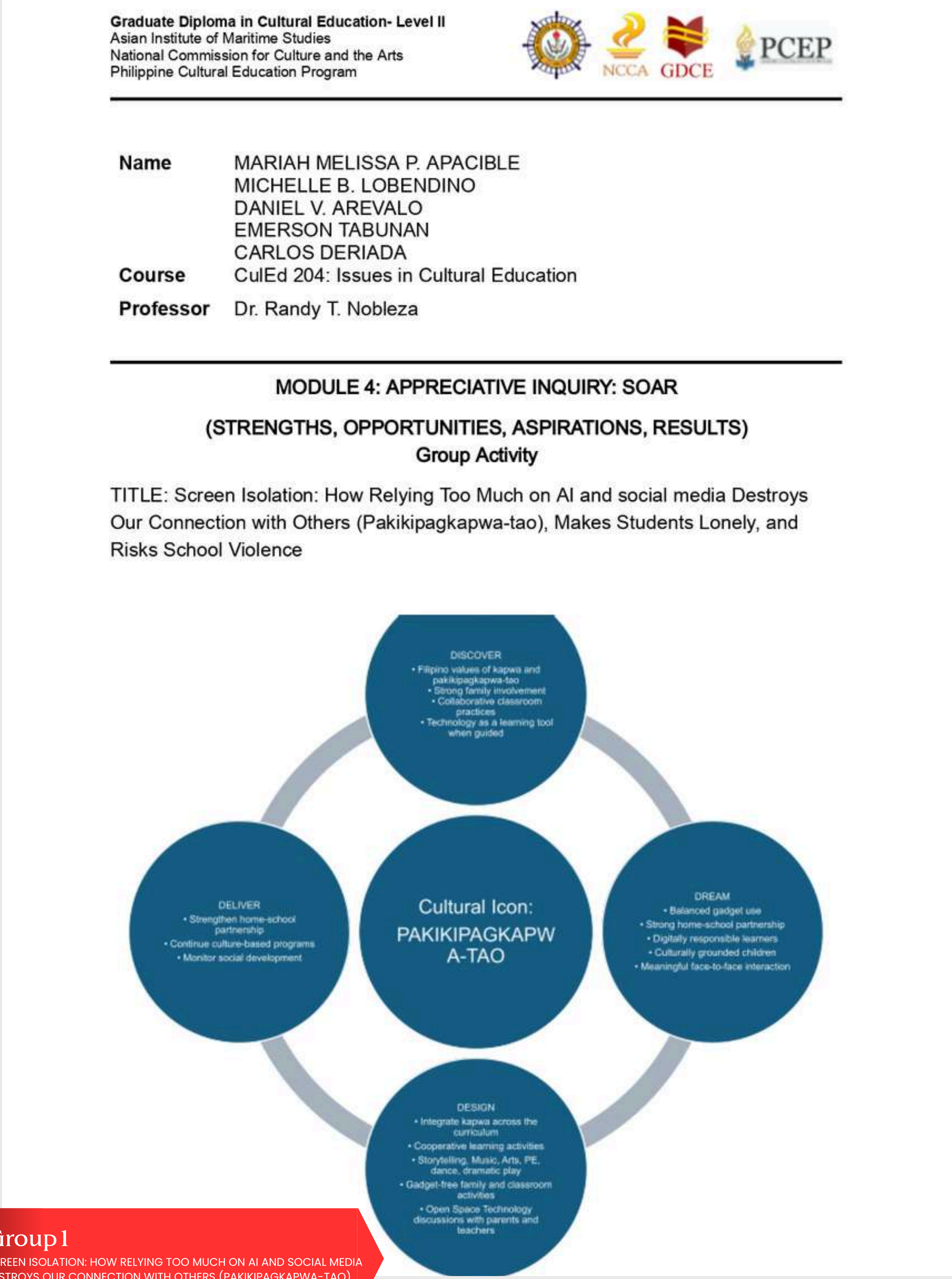
MODULE 4

APPRECIATIVE INQUIRY USING SOAR

CULTURAL ICON THAT WOULD BEST DEFINE THE CULTURE OF A PLACE
4-D CYCLE THAT HIGHLIGHTS THE CULTURAL LITERACY AND CULTURAL EDUCATION OF THE COMMUNITY'S CULTURAL ICON

CulEd: 204

4D Cycle



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Philippine Cultural Education Program

NCCA GDCE PCEP

Name MARIAH MELISSA P. APACIBLE
MICHELLE B. LOBENDINO
DANIEL V. AREVALO
EMERSON TABUNAN
CARLOS DERIADA

Course CulEd 204: Issues in Cultural Education

Professor Dr. Randy T. Nobleza

MODULE 4: APPRECIATIVE INQUIRY: SOAR

(STRENGTHS, OPPORTUNITIES, ASPIRATIONS, RESULTS)

Group Activity

TITLE: Screen Isolation: How Relying Too Much on AI and social media Destroys Our Connection with Others (Pakikipagkapwa-tao), Makes Students Lonely, and Risks School Violence

DISCOVER
- Filipino values of kapwa and pakikipagkapwa-tao
- Strong family involvement
- Collaborative classroom practices
- Technology as a learning tool when guided

Cultural Icon:
PAKIKIPAGKAPWA-TAO

DREAM
- Balanced gadget use
- Strong home-school partnership
- Digitally responsible learners
- Culturally grounded children
- Meaningful face-to-face interaction

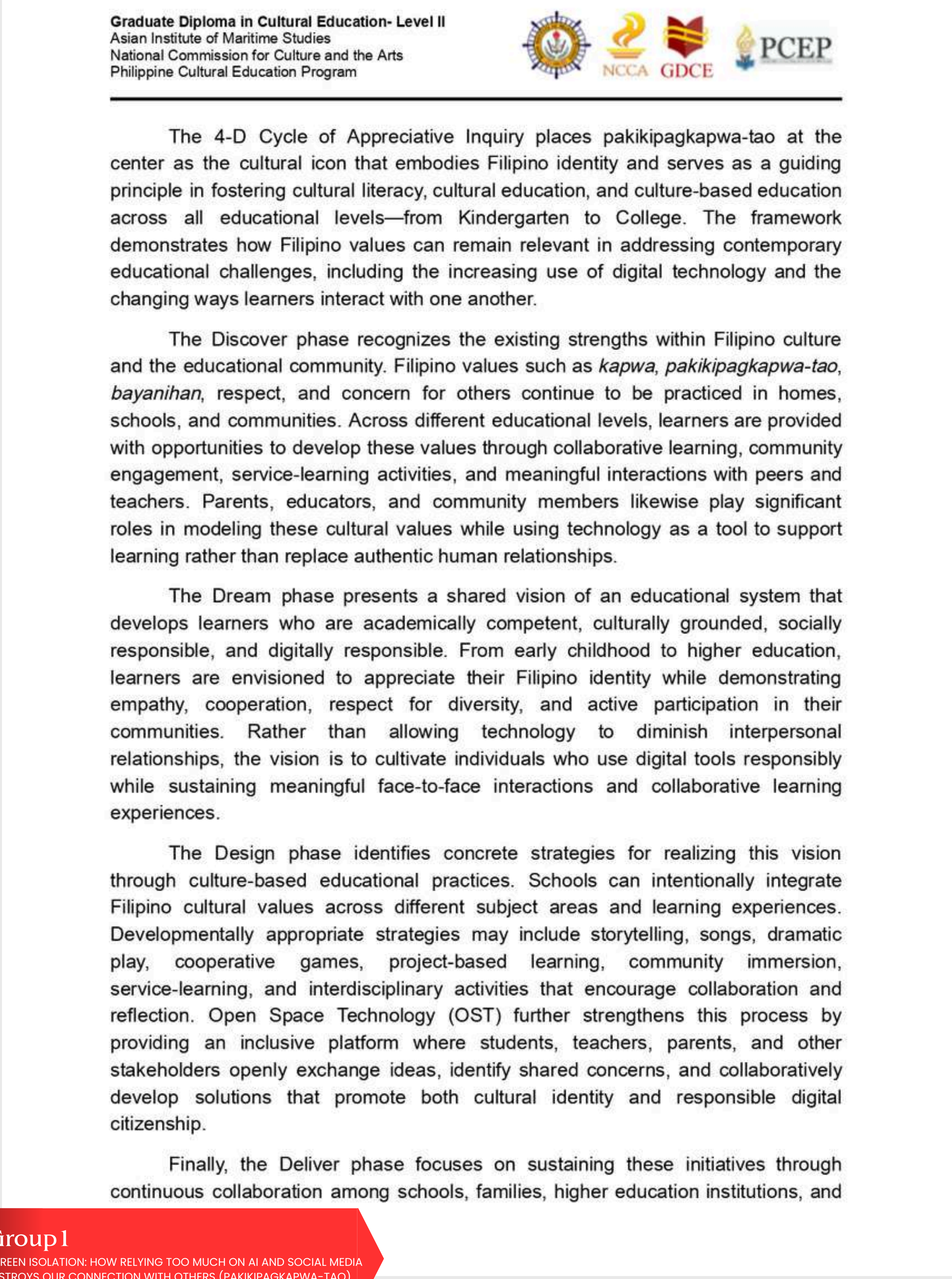
DESIGN
- Integrate kapwa across the curriculum
- Cooperative learning activities
- Storytelling, Music, Arts, PE, dance, dramatic play
- Gadget-free family and classroom activities
- Open Space Technology discussions with parents and teachers

DELIVER
- Strengthen home-school partnership
- Continue culture-based programs
- Monitor social development

Group 1

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

4D Cycle



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The 4-D Cycle of Appreciative Inquiry places pakikipagkapwa-tao at the center as the cultural icon that embodies Filipino identity and serves as a guiding principle in fostering cultural literacy, cultural education, and culture-based education across all educational levels—from Kindergarten to College. The framework demonstrates how Filipino values can remain relevant in addressing contemporary educational challenges, including the increasing use of digital technology and the changing ways learners interact with one another.

The Discover phase recognizes the existing strengths within Filipino culture and the educational community. Filipino values such as *kapwa*, *pakikipagkapwa-tao*, *bayanihan*, respect, and concern for others continue to be practiced in homes, schools, and communities. Across different educational levels, learners are provided with opportunities to develop these values through collaborative learning, community engagement, service-learning activities, and meaningful interactions with peers and teachers. Parents, educators, and community members likewise play significant roles in modeling these cultural values while using technology as a tool to support learning rather than replace authentic human relationships.

The Dream phase presents a shared vision of an educational system that develops learners who are academically competent, culturally grounded, socially responsible, and digitally responsible. From early childhood to higher education, learners are envisioned to appreciate their Filipino identity while demonstrating empathy, cooperation, respect for diversity, and active participation in their communities. Rather than allowing technology to diminish interpersonal relationships, the vision is to cultivate individuals who use digital tools responsibly while sustaining meaningful face-to-face interactions and collaborative learning experiences.

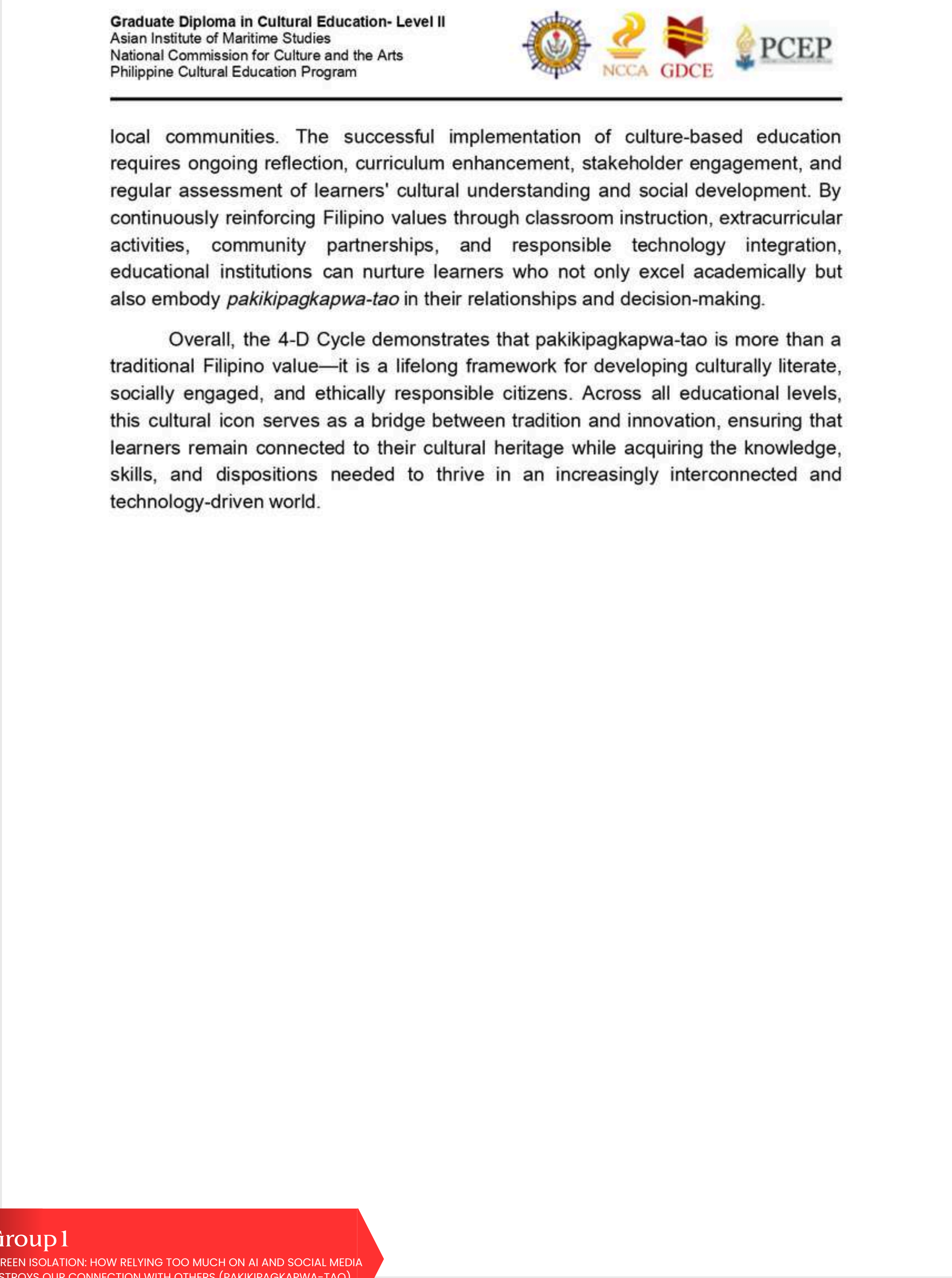
The Design phase identifies concrete strategies for realizing this vision through culture-based educational practices. Schools can intentionally integrate Filipino cultural values across different subject areas and learning experiences. Developmentally appropriate strategies may include storytelling, songs, dramatic play, cooperative games, project-based learning, community immersion, service-learning, and interdisciplinary activities that encourage collaboration and reflection. Open Space Technology (OST) further strengthens this process by providing an inclusive platform where students, teachers, parents, and other stakeholders openly exchange ideas, identify shared concerns, and collaboratively develop solutions that promote both cultural identity and responsible digital citizenship.

Finally, the Deliver phase focuses on sustaining these initiatives through continuous collaboration among schools, families, higher education institutions, and

Group 1

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

4D Cycle



local communities. The successful implementation of culture-based education requires ongoing reflection, curriculum enhancement, stakeholder engagement, and regular assessment of learners' cultural understanding and social development. By continuously reinforcing Filipino values through classroom instruction, extracurricular activities, community partnerships, and responsible technology integration, educational institutions can nurture learners who not only excel academically but also embody *pakikipagkapwa-tao* in their relationships and decision-making.

Overall, the 4-D Cycle demonstrates that pakikipagkapwa-tao is more than a traditional Filipino value—it is a lifelong framework for developing culturally literate, socially engaged, and ethically responsible citizens. Across all educational levels, this cultural icon serves as a bridge between tradition and innovation, ensuring that learners remain connected to their cultural heritage while acquiring the knowledge, skills, and dispositions needed to thrive in an increasingly interconnected and technology-driven world.

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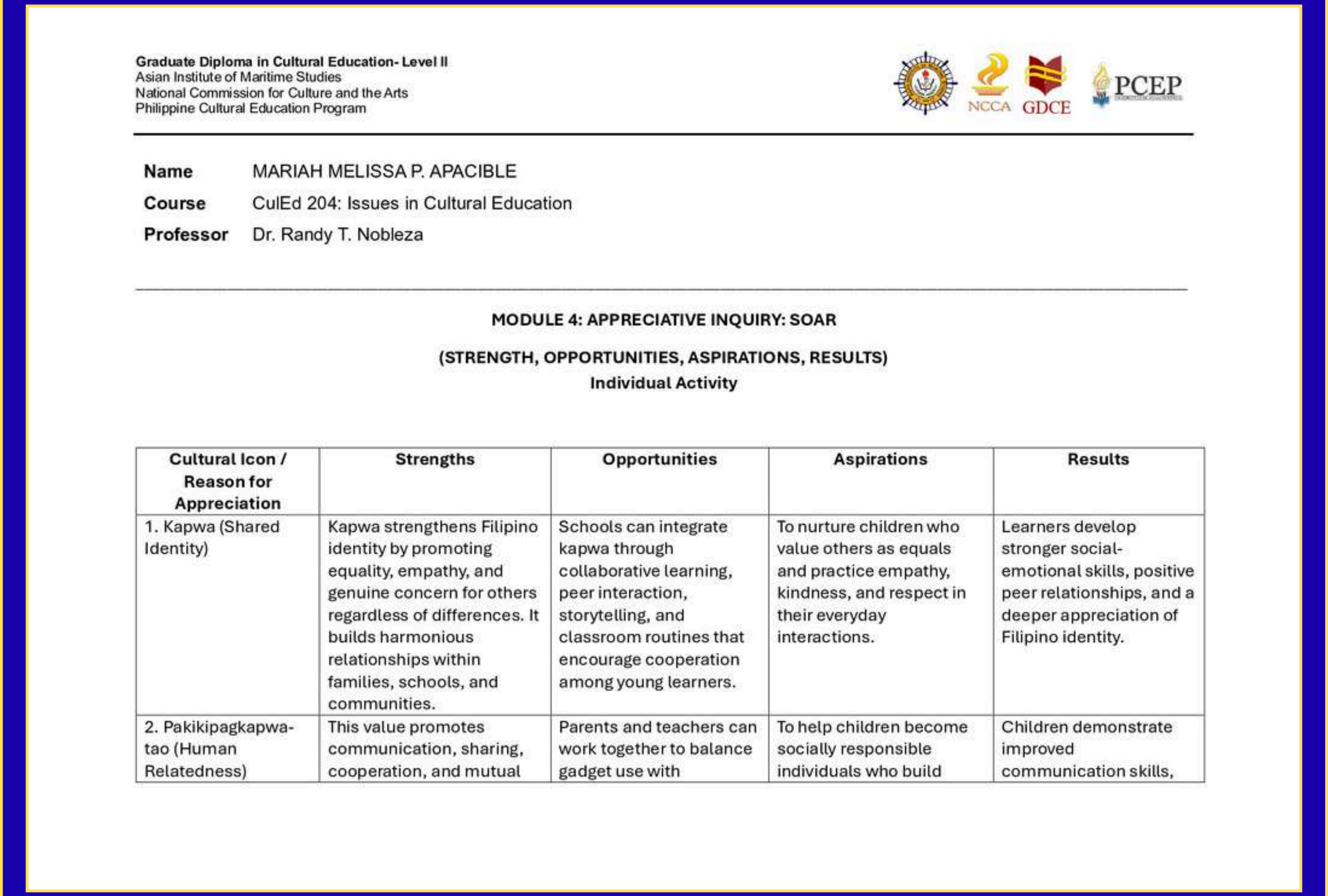
MODULE 4

APPRECIATIVE INQUIRY USING SOAR

4D Cycle



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Course CulEd 204: Issues in Cultural Education
Professor Dr. Randy T. Nobleza

MODULE 4: APPRECIATIVE INQUIRY: SOAR

(STRENGTH, OPPORTUNITIES, ASPIRATIONS, RESULTS)

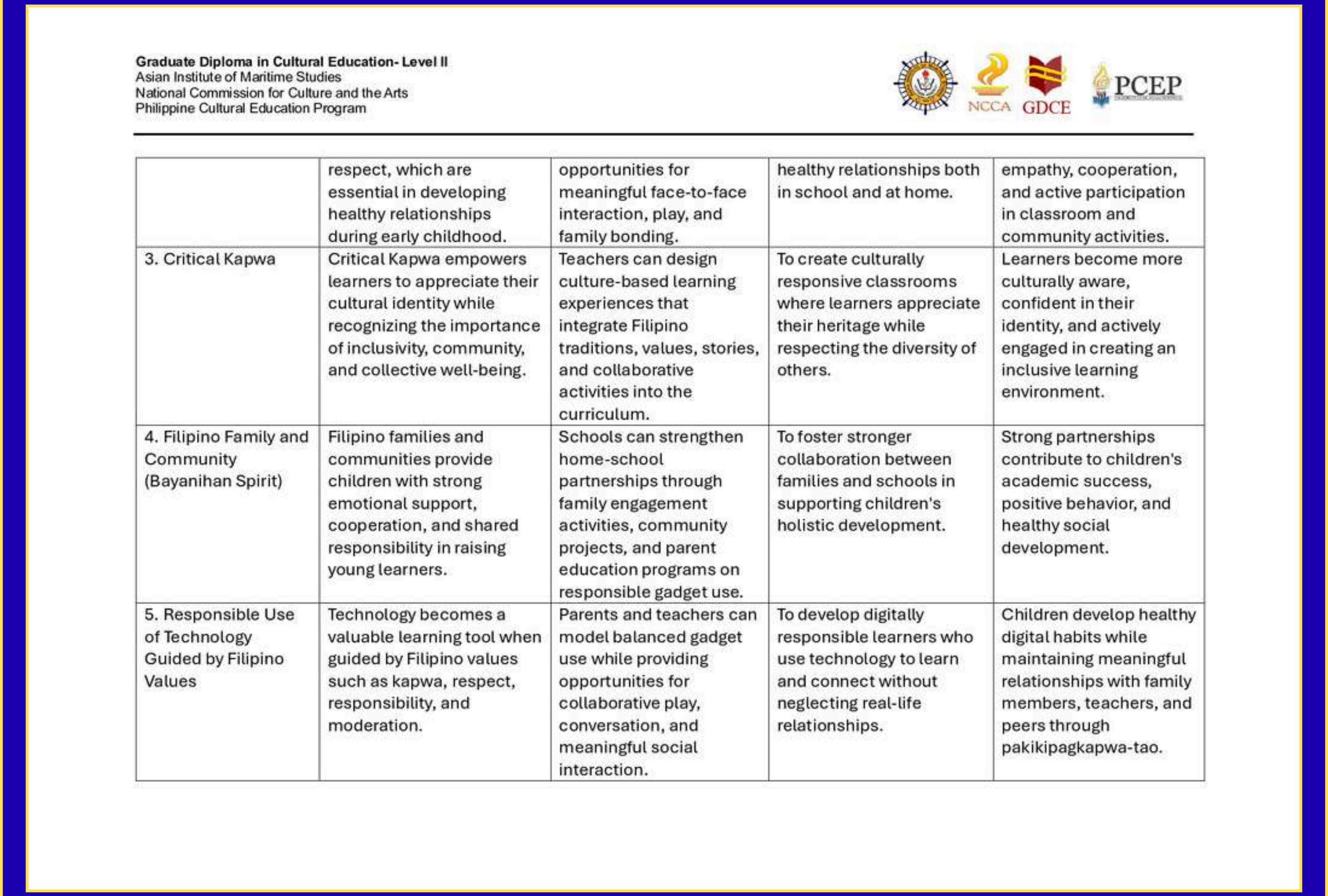
Individual Activity

Cultural Icon / Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
1. Kapwa (Shared Identity)	Kapwa strengthens Filipino identity by promoting equality, empathy, and genuine concern for others regardless of differences. It builds harmonious relationships within families, schools, and communities.	Schools can integrate kapwa through collaborative learning, peer interaction, storytelling, and classroom routines that encourage cooperation among young learners.	To nurture children who value others as equals and practice empathy, kindness, and respect in their everyday interactions.	Learners develop stronger social-emotional skills, positive peer relationships, and a deeper appreciation of Filipino identity.
2. Pakikipagkapwa-tao (Human Relatedness)	This value promotes communication, sharing, cooperation, and mutual	Parents and teachers can work together to balance gadget use with	To help children become socially responsible individuals who build	Children demonstrate improved communication skills,

Group 1: Apacible, MM

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

4D Cycle



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	respect, which are essential in developing healthy relationships during early childhood.	opportunities for meaningful face-to-face interaction, play, and family bonding.	healthy relationships both in school and at home.	empathy, cooperation, and active participation in classroom and community activities.
3. Critical Kapwa	Critical Kapwa empowers learners to appreciate their cultural identity while recognizing the importance of inclusivity, community, and collective well-being.	Teachers can design culture-based learning experiences that integrate Filipino traditions, values, stories, and collaborative activities into the curriculum.	To create culturally responsive classrooms where learners appreciate their heritage while respecting the diversity of others.	Learners become more culturally aware, confident in their identity, and actively engaged in creating an inclusive learning environment.
4. Filipino Family and Community (Bayanihan Spirit)	Filipino families and communities provide children with strong emotional support, cooperation, and shared responsibility in raising young learners.	Schools can strengthen home-school partnerships through family engagement activities, community projects, and parent education programs on responsible gadget use.	To foster stronger collaboration between families and schools in supporting children's holistic development.	Strong partnerships contribute to children's academic success, positive behavior, and healthy social development.
5. Responsible Use of Technology Guided by Filipino Values	Technology becomes a valuable learning tool when guided by Filipino values such as kapwa, respect, responsibility, and moderation.	Parents and teachers can model balanced gadget use while providing opportunities for collaborative play, conversation, and meaningful social interaction.	To develop digitally responsible learners who use technology to learn and connect without neglecting real-life relationships.	Children develop healthy digital habits while maintaining meaningful relationships with family members, teachers, and peers through pakikipagkapwa-tao.

Group1: apacible, MM

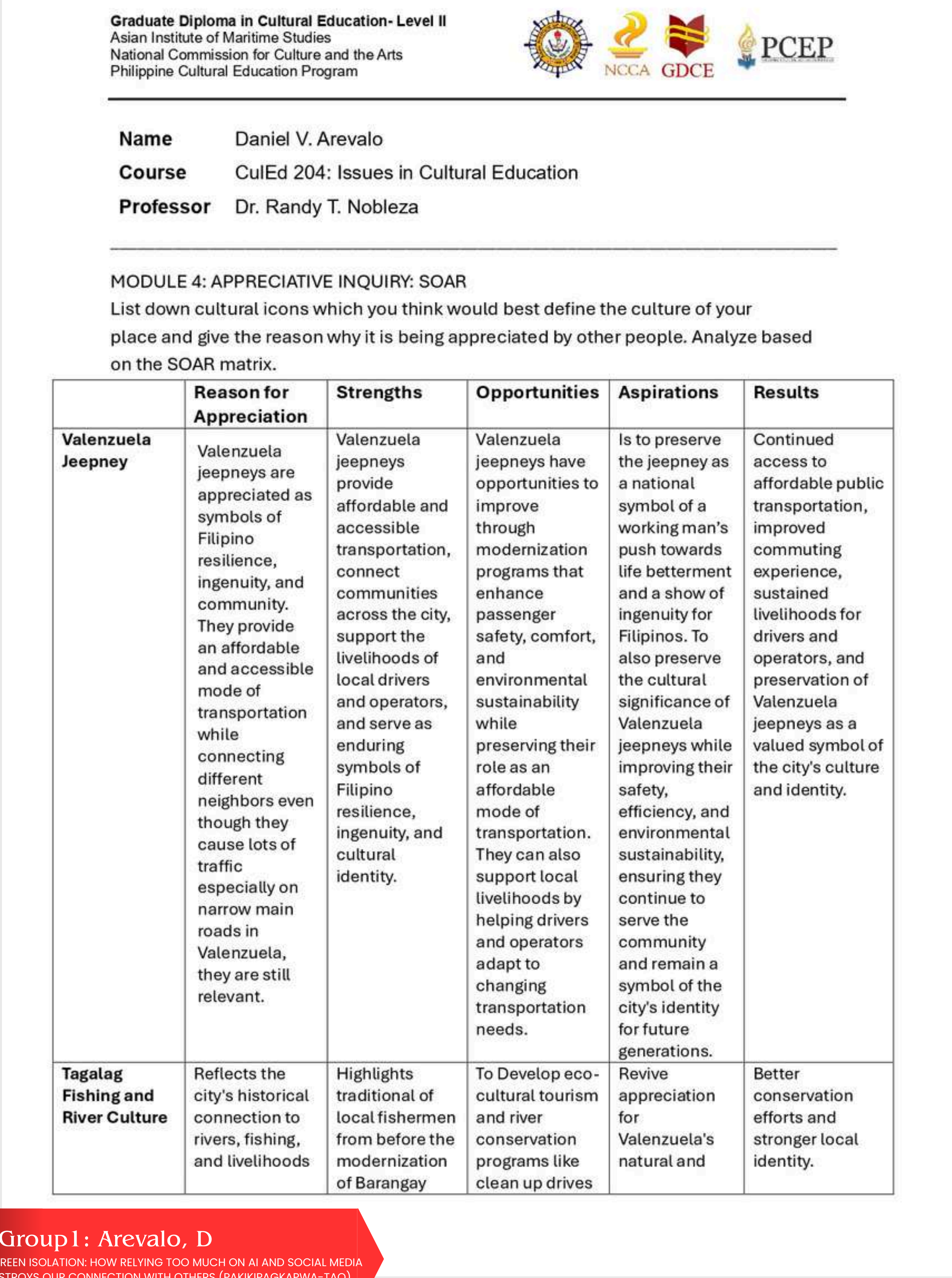
SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 4

APPRECIATIVE INQUIRY USING SOAR

4D Cycle



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National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Daniel V. Arevalo
Course	CulEd 204: Issues in Cultural Education
Professor	Dr. Randy T. Nobleza

MODULE 4: APPRECIATIVE INQUIRY: SOAR

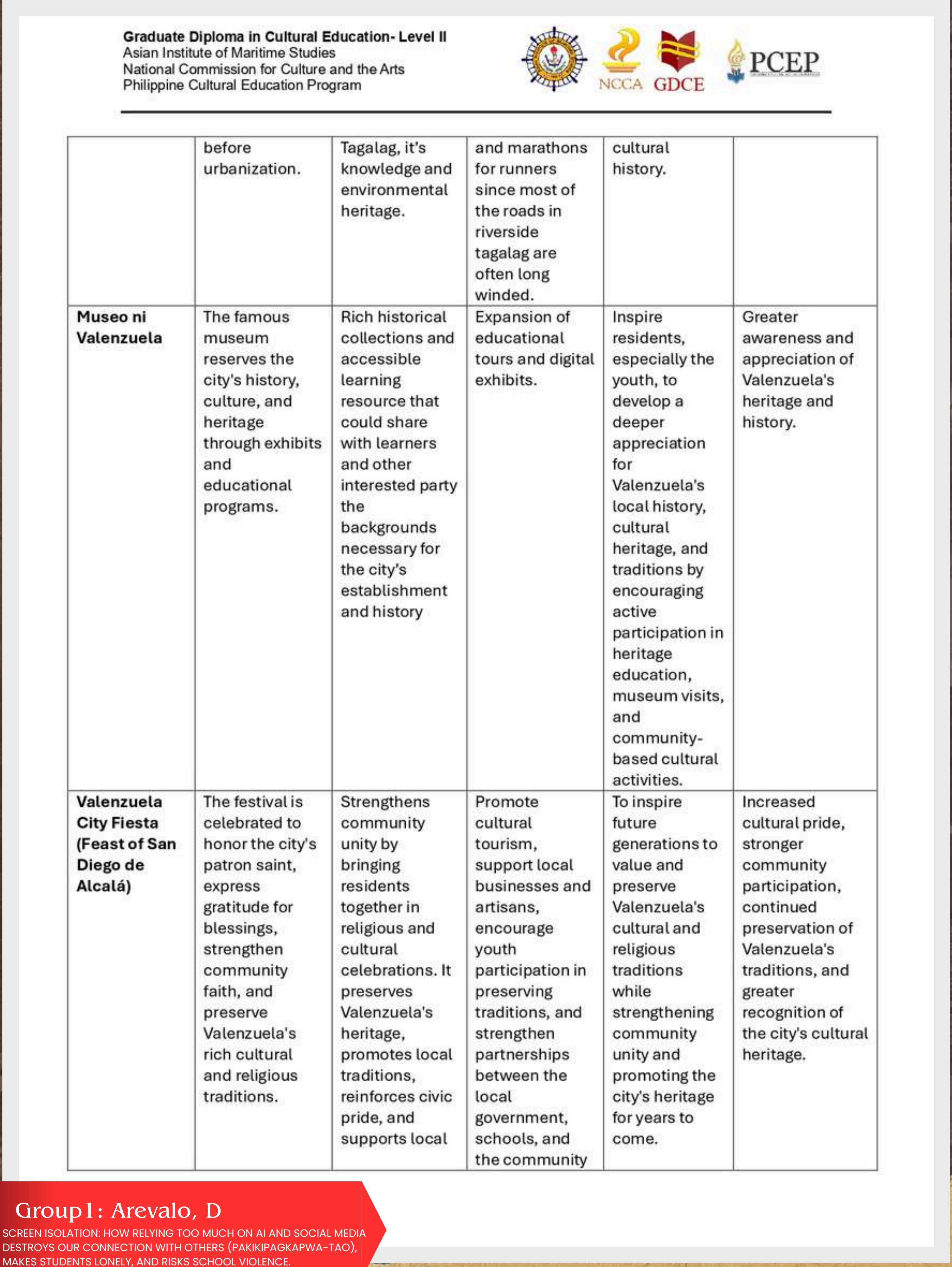
List down cultural icons which you think would best define the culture of your place and give the reason why it is being appreciated by other people. Analyze based on the SOAR matrix.

	Reason for Appreciation	**Strengths**	**Opportunities**	**Aspirations**	**Results**
Valenzuela Jeepney	Valenzuela jeepneys are appreciated as symbols of Filipino resilience, ingenuity, and community. They provide an affordable and accessible mode of transportation while connecting different neighbors even though they cause lots of traffic especially on narrow main roads in Valenzuela, they are still relevant.	Valenzuela jeepneys provide affordable and accessible transportation, connect communities across the city, support the livelihoods of local drivers and operators, and serve as enduring symbols of Filipino resilience, ingenuity, and cultural identity.	Valenzuela jeepneys have opportunities to improve through modernization programs that enhance passenger safety, comfort, and environmental sustainability while preserving their role as an affordable mode of transportation. They can also support local livelihoods by helping drivers and operators adapt to changing transportation needs.	Is to preserve the jeepney as a national symbol of a working man's push towards life betterment and a show of ingenuity for Filipinos. To also preserve the cultural significance of Valenzuela jeepneys while improving their safety, efficiency, and environmental sustainability, ensuring they continue to serve the community and remain a symbol of the city's identity for future generations.	Continued access to affordable public transportation, improved commuting experience, sustained livelihoods for drivers and operators, and preservation of Valenzuela jeepneys as a valued symbol of the city's culture and identity.
Tagalag Fishing and River Culture	Reflects the city's historical connection to rivers, fishing, and livelihoods	Highlights traditional of local fishermen from before the modernization of Barangay	To Develop eco-cultural tourism and river conservation programs like clean up drives	Revive appreciation for Valenzuela's natural and	Better conservation efforts and stronger local identity.

Group 1: Arevalo, D

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

4D Cycle



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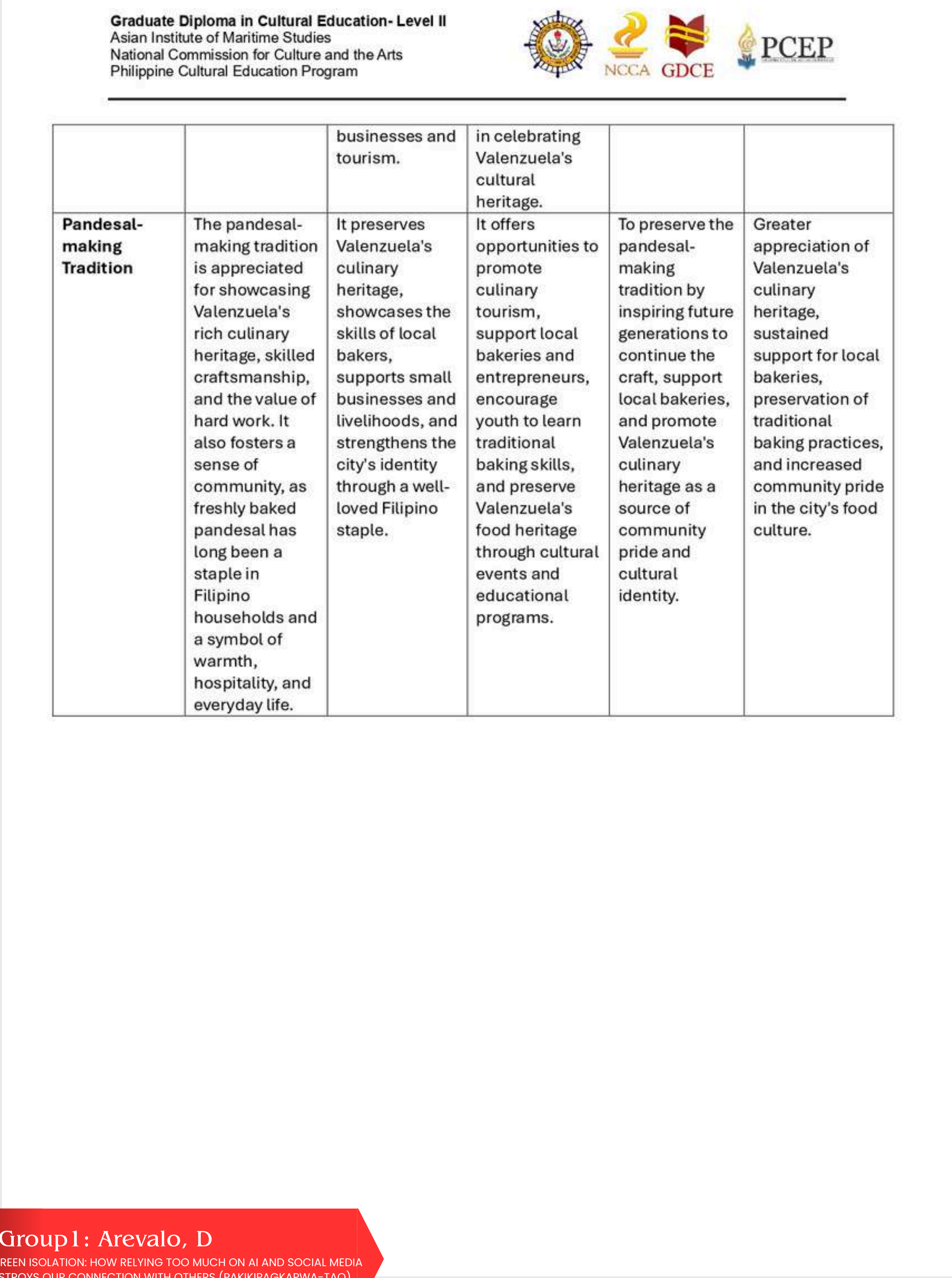
	before urbanization.	Tagalag, it's knowledge and environmental heritage.	and marathons for runners since most of the roads in riverside tagalag are often long winded.	cultural history.	
Museo ni Valenzuela	The famous museum reserves the city's history, culture, and heritage through exhibits and educational programs.	Rich historical collections and accessible learning resource that could share with learners and other interested party the backgrounds necessary for the city's establishment and history	Expansion of educational tours and digital exhibits.	Inspire residents, especially the youth, to develop a deeper appreciation for Valenzuela's local history, cultural heritage, and traditions by encouraging active participation in heritage education, museum visits, and community-based cultural activities.	Greater awareness and appreciation of Valenzuela's heritage and history.
Valenzuela City Fiesta (Feast of San Diego de Alcalá)	The festival is celebrated to honor the city's patron saint, express gratitude for blessings, strengthen community faith, and preserve Valenzuela's rich cultural and religious traditions.	Strengthens community unity by bringing residents together in religious and cultural celebrations. It preserves Valenzuela's heritage, promotes local traditions, reinforces civic pride, and supports local	Promote cultural tourism, support local businesses and artisans, encourage youth participation in preserving traditions, and strengthen partnerships between the local government, schools, and the community	To inspire future generations to value and preserve Valenzuela's cultural and religious traditions while strengthening community unity and promoting the city's heritage for years to come.	Increased cultural pride, stronger community participation, continued preservation of Valenzuela's traditions, and greater recognition of the city's cultural heritage.

Group1: Arevalo, D

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

4D Cycle



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		businesses and tourism.	in celebrating Valenzuela's cultural heritage.		
Pandesal-making Tradition	The pandesal-making tradition is appreciated for showcasing Valenzuela's rich culinary heritage, skilled craftsmanship, and the value of hard work. It also fosters a sense of community, as freshly baked pandesal has long been a staple in Filipino households and a symbol of warmth, hospitality, and everyday life.	It preserves Valenzuela's culinary heritage, showcases the skills of local bakers, supports small businesses and livelihoods, and strengthens the city's identity through a well-loved Filipino staple.	It offers opportunities to promote culinary tourism, support local bakeries and entrepreneurs, encourage youth to learn traditional baking skills, and preserve Valenzuela's food heritage through cultural events and educational programs.	To preserve the pandesal-making tradition by inspiring future generations to continue the craft, support local bakeries, and promote Valenzuela's culinary heritage as a source of community pride and cultural identity.	Greater appreciation of Valenzuela's culinary heritage, sustained support for local bakeries, preservation of traditional baking practices, and increased community pride in the city's food culture.

Group1: Arevalo, D

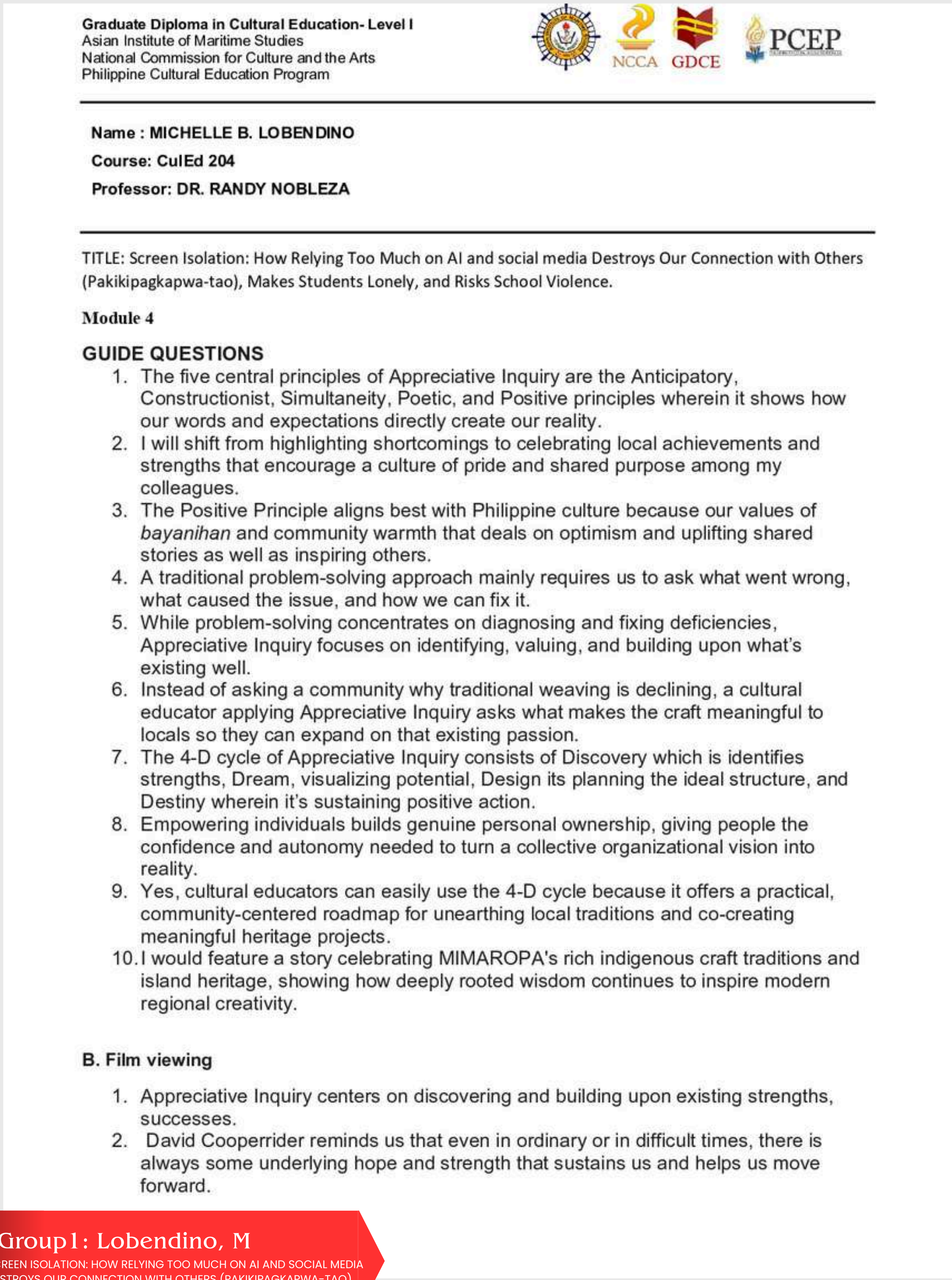
SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 4

APPRECIATIVE INQUIRY USING SOAR

Cultural Icons



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Name : MICHELLE B. LOBENDINO
Course: CulEd 204
Professor: DR. RANDY NOBLEZA

TITLE: Screen Isolation: How Relying Too Much on AI and social media Destroys Our Connection with Others (Pakikipagkapwa-tao), Makes Students Lonely, and Risks School Violence.

Module 4

GUIDE QUESTIONS

1. The five central principles of Appreciative Inquiry are the Anticipatory, Constructionist, Simultaneity, Poetic, and Positive principles wherein it shows how our words and expectations directly create our reality.
2. I will shift from highlighting shortcomings to celebrating local achievements and strengths that encourage a culture of pride and shared purpose among my colleagues.
3. The Positive Principle aligns best with Philippine culture because our values of *bayanihan* and community warmth that deals on optimism and uplifting shared stories as well as inspiring others.
4. A traditional problem-solving approach mainly requires us to ask what went wrong, what caused the issue, and how we can fix it.
5. While problem-solving concentrates on diagnosing and fixing deficiencies, Appreciative Inquiry focuses on identifying, valuing, and building upon what's existing well.
6. Instead of asking a community why traditional weaving is declining, a cultural educator applying Appreciative Inquiry asks what makes the craft meaningful to locals so they can expand on that existing passion.
7. The 4-D cycle of Appreciative Inquiry consists of Discovery which is identifies strengths, Dream, visualizing potential, Design its planning the ideal structure, and Destiny wherein it's sustaining positive action.
8. Empowering individuals builds genuine personal ownership, giving people the confidence and autonomy needed to turn a collective organizational vision into reality.
9. Yes, cultural educators can easily use the 4-D cycle because it offers a practical, community-centered roadmap for unearthing local traditions and co-creating meaningful heritage projects.
10. I would feature a story celebrating MIMAROPA's rich indigenous craft traditions and island heritage, showing how deeply rooted wisdom continues to inspire modern regional creativity.

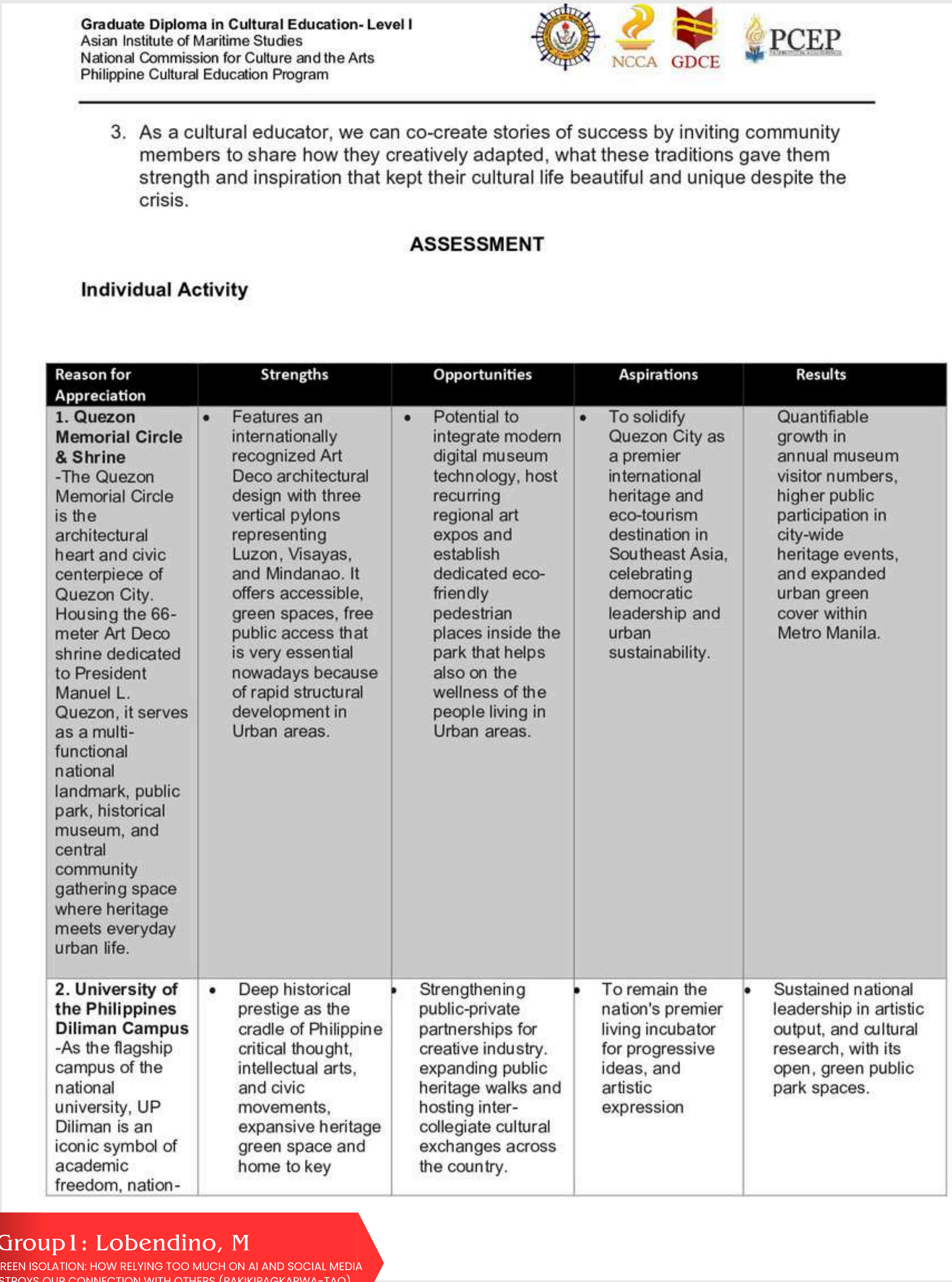
B. Film viewing

1. Appreciative Inquiry centers on discovering and building upon existing strengths, successes.
2. David Cooperrider reminds us that even in ordinary or in difficult times, there is always some underlying hope and strength that sustains us and helps us move forward.

Group1: Lobendino, M

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Cultural Icons



3. As a cultural educator, we can co-create stories of success by inviting community members to share how they creatively adapted, what these traditions gave them strength and inspiration that kept their cultural life beautiful and unique despite the crisis.

ASSESSMENT

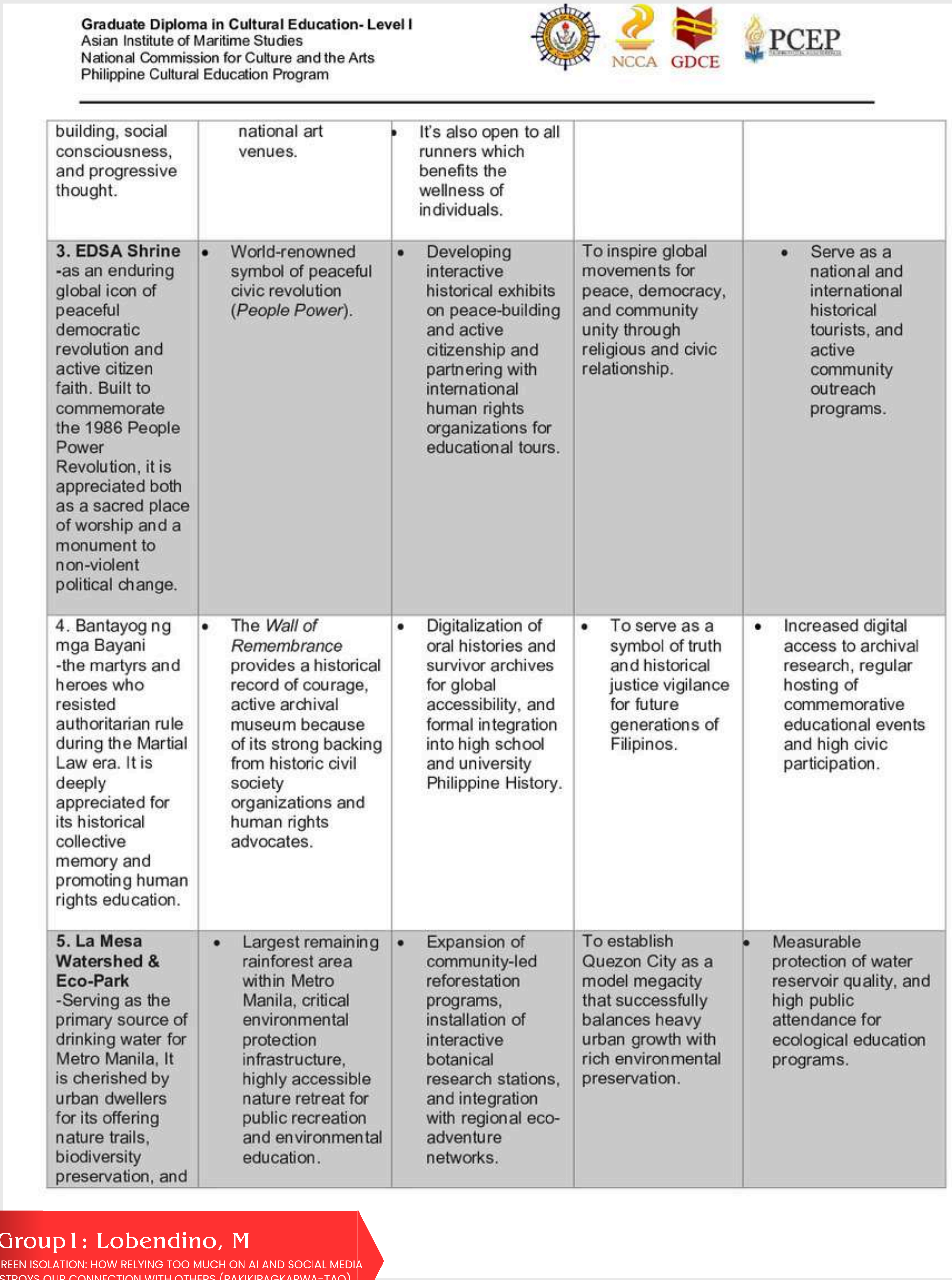
Individual Activity

Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
1. Quezon Memorial Circle & Shrine -The Quezon Memorial Circle is the architectural heart and civic centerpiece of Quezon City. Housing the 66-meter Art Deco shrine dedicated to President Manuel L. Quezon, it serves as a multi-functional national landmark, public park, historical museum, and central community gathering space where heritage meets everyday urban life.	• Features an internationally recognized Art Deco architectural design with three vertical pylons representing Luzon, Visayas, and Mindanao. It offers accessible, green spaces, free public access that is very essential nowadays because of rapid structural development in Urban areas.	• Potential to integrate modern digital museum technology, host recurring regional art expos and establish dedicated eco-friendly pedestrian places inside the park that helps also on the wellness of the people living in Urban areas.	• To solidify Quezon City as a premier international heritage and eco-tourism destination in Southeast Asia, celebrating democratic leadership and urban sustainability.	Quantifiable growth in annual museum visitor numbers, higher public participation in city-wide heritage events, and expanded urban green cover within Metro Manila.
2. University of the Philippines Diliman Campus -As the flagship campus of the national university, UP Diliman is an iconic symbol of academic freedom, nation-	• Deep historical prestige as the cradle of Philippine critical thought, intellectual arts, and civic movements, expansive heritage green space and home to key	• Strengthening public-private partnerships for creative industry. expanding public heritage walks and hosting inter-collegiate cultural exchanges across the country.	• To remain the nation's premier living incubator for progressive ideas, and artistic expression	• Sustained national leadership in artistic output, and cultural research, with its open, green public park spaces.

Group 1: Lobendino, M

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Cultural Icons



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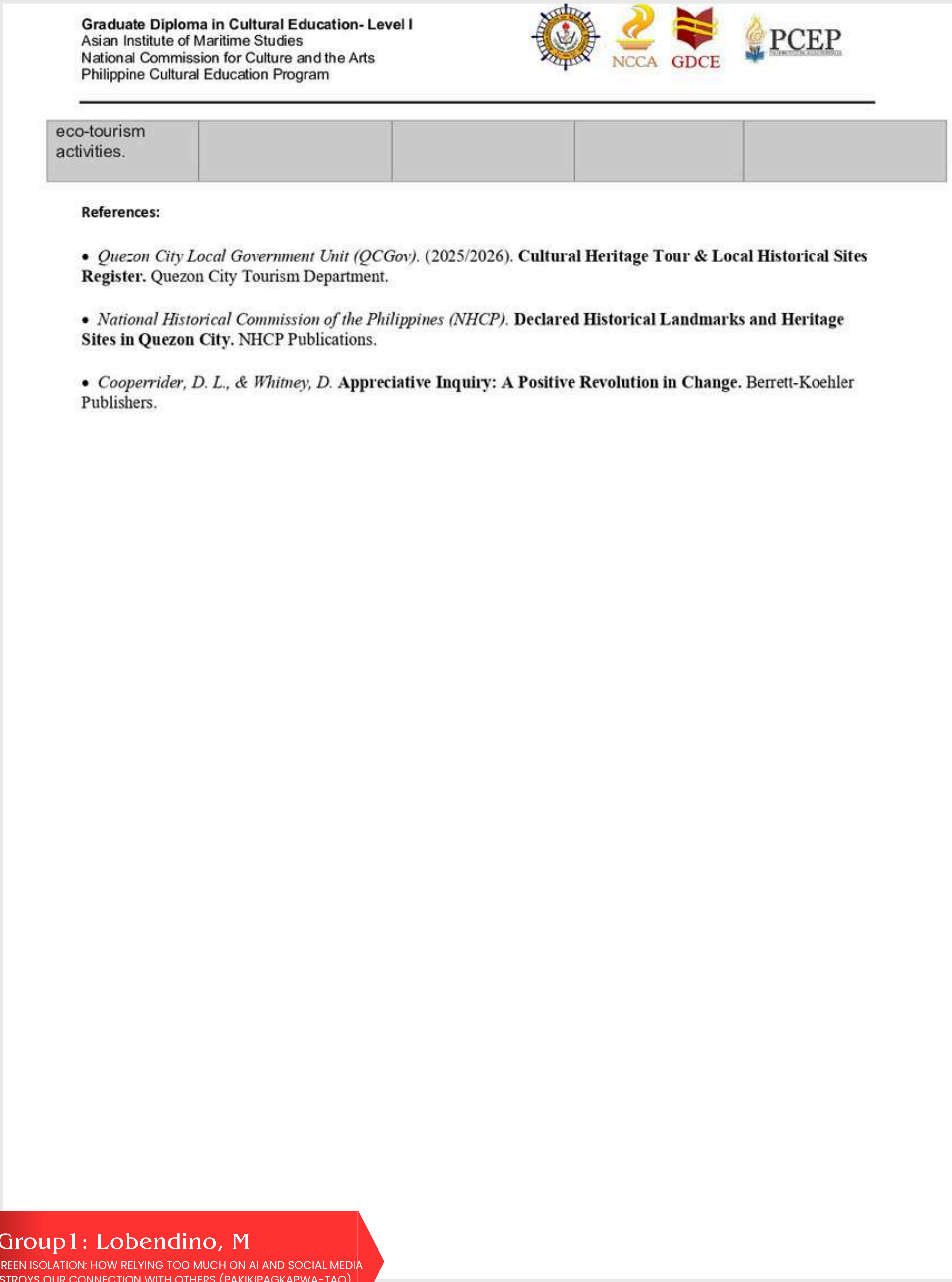
building, social consciousness, and progressive thought.	national art venues.	• It's also open to all runners which benefits the wellness of individuals.		
3. EDSA Shrine -as an enduring global icon of peaceful democratic revolution and active citizen faith. Built to commemorate the 1986 People Power Revolution, it is appreciated both as a sacred place of worship and a monument to non-violent political change.	• World-renowned symbol of peaceful civic revolution (*People Power*).	• Developing interactive historical exhibits on peace-building and active citizenship and partnering with international human rights organizations for educational tours.	To inspire global movements for peace, democracy, and community unity through religious and civic relationship.	• Serve as a national and international historical tourists, and active community outreach programs.
4. Bantayog ng mga Bayani -the martyrs and heroes who resisted authoritarian rule during the Martial Law era. It is deeply appreciated for its historical collective memory and promoting human rights education.	• The *Wall of Remembrance* provides a historical record of courage, active archival museum because of its strong backing from historic civil society organizations and human rights advocates.	• Digitalization of oral histories and survivor archives for global accessibility, and formal integration into high school and university Philippine History.	• To serve as a symbol of truth and historical justice vigilance for future generations of Filipinos.	• Increased digital access to archival research, regular hosting of commemorative educational events and high civic participation.
5. La Mesa Watershed & Eco-Park -Serving as the primary source of drinking water for Metro Manila, It is cherished by urban dwellers for its offering nature trails, biodiversity preservation, and	• Largest remaining rainforest area within Metro Manila, critical environmental protection infrastructure, highly accessible nature retreat for public recreation and environmental education.	• Expansion of community-led reforestation programs, installation of interactive botanical research stations, and integration with regional eco-adventure networks.	To establish Quezon City as a model megacity that successfully balances heavy urban growth with rich environmental preservation.	• Measurable protection of water reservoir quality, and high public attendance for ecological education programs.



eco-tourism activities.				

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- *National Historical Commission of the Philippines (NHCP).* **Declared Historical Landmarks and Heritage Sites in Quezon City.** NHCP Publications.

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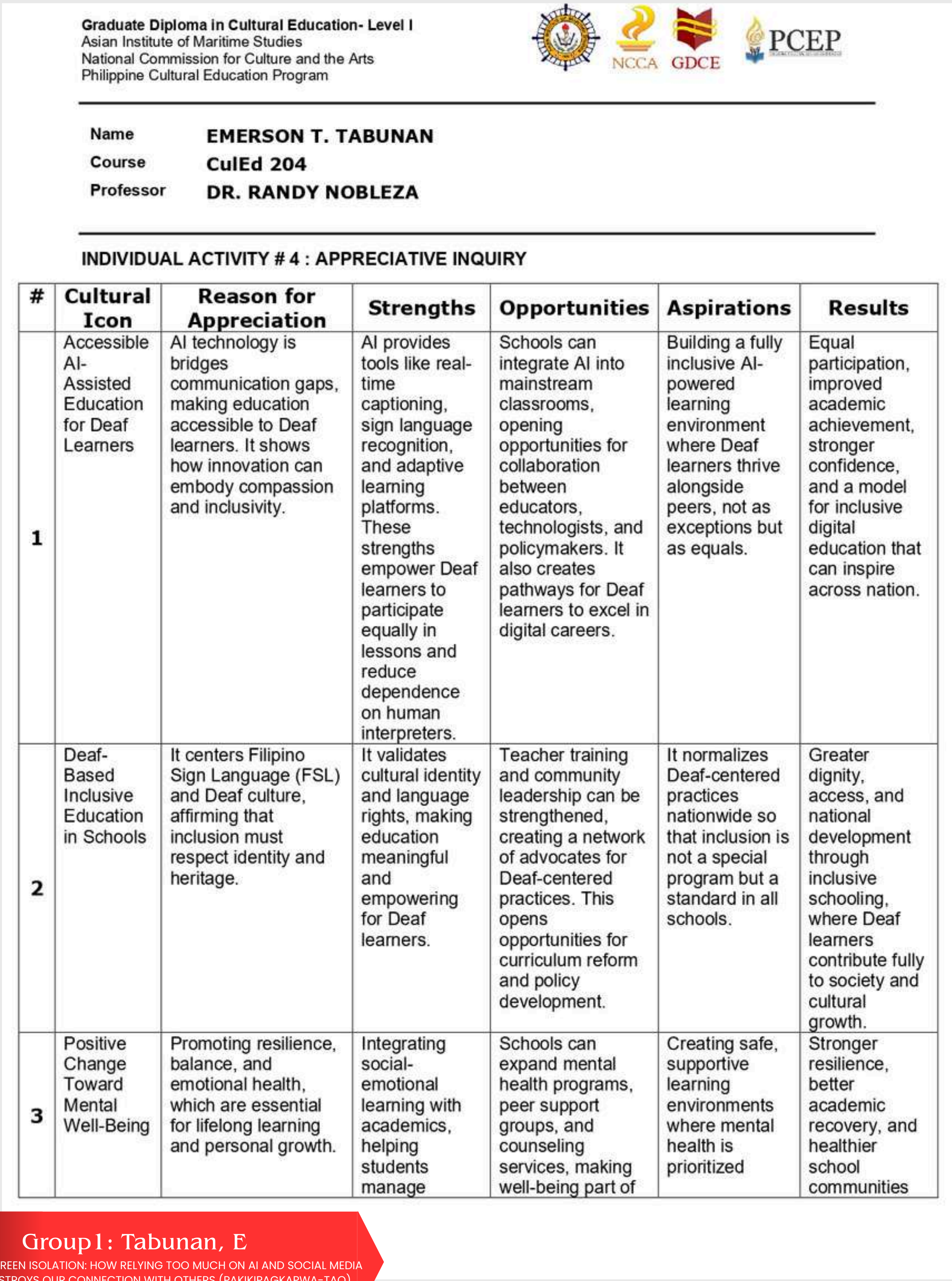
Cultural Icons



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Name	**EMERSON T. TABUNAN**
Course	**CulEd 204**
Professor	**DR. RANDY NOBLEZA**

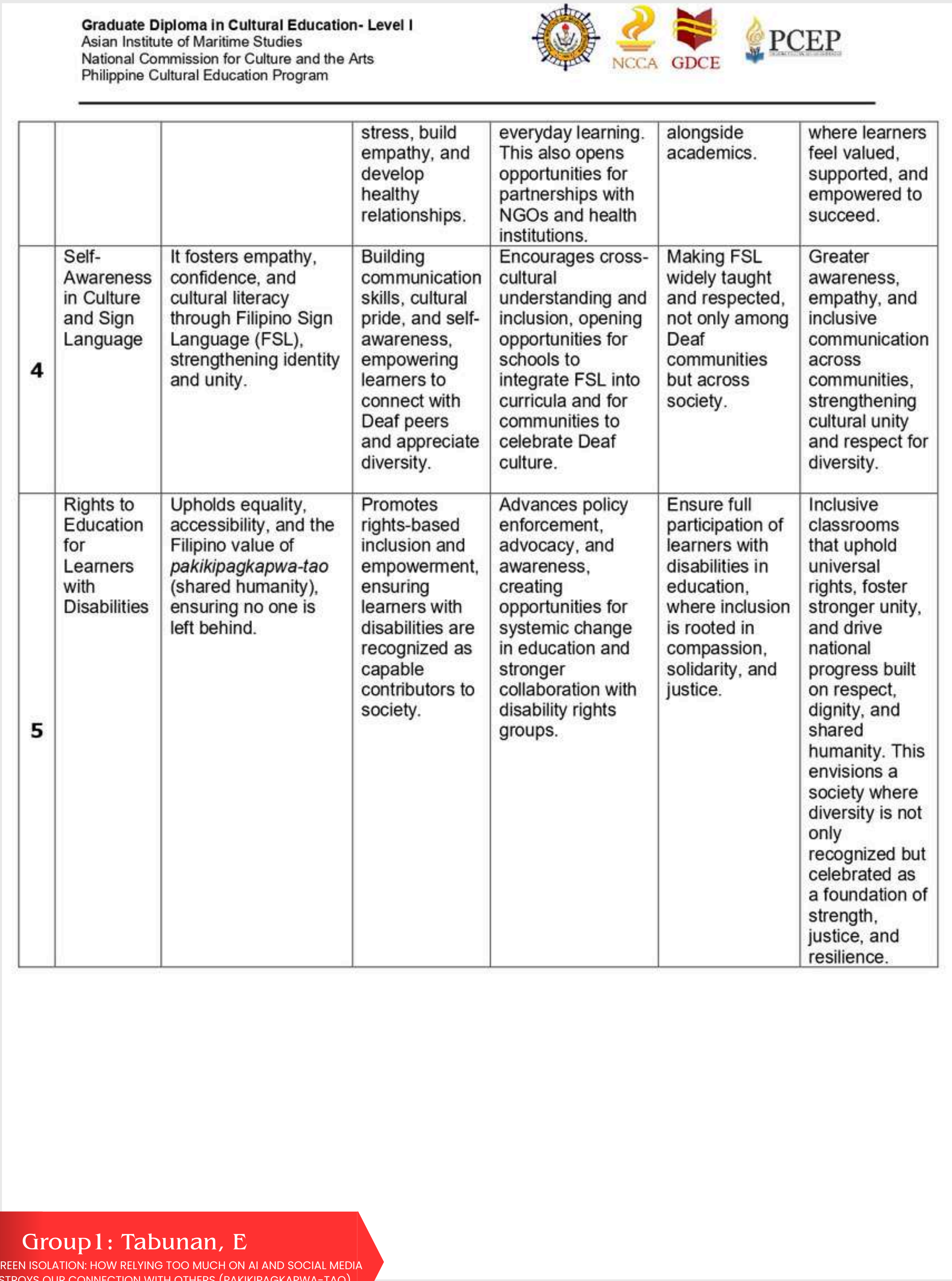
INDIVIDUAL ACTIVITY # 4 : APPRECIATIVE INQUIRY

#	Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
1	Accessible AI-Assisted Education for Deaf Learners	AI technology is bridges communication gaps, making education accessible to Deaf learners. It shows how innovation can embody compassion and inclusivity.	AI provides tools like real-time captioning, sign language recognition, and adaptive learning platforms. These strengths empower Deaf learners to participate equally in lessons and reduce dependence on human interpreters.	Schools can integrate AI into mainstream classrooms, opening opportunities for collaboration between educators, technologists, and policymakers. It also creates pathways for Deaf learners to excel in digital careers.	Building a fully inclusive AI-powered learning environment where Deaf learners thrive alongside peers, not as exceptions but as equals.	Equal participation, improved academic achievement, stronger confidence, and a model for inclusive digital education that can inspire across nation.
2	Deaf-Based Inclusive Education in Schools	It centers Filipino Sign Language (FSL) and Deaf culture, affirming that inclusion must respect identity and heritage.	It validates cultural identity and language rights, making education meaningful and empowering for Deaf learners.	Teacher training and community leadership can be strengthened, creating a network of advocates for Deaf-centered practices. This opens opportunities for curriculum reform and policy development.	It normalizes Deaf-centered practices nationwide so that inclusion is not a special program but a standard in all schools.	Greater dignity, access, and national development through inclusive schooling, where Deaf learners contribute fully to society and cultural growth.
3	Positive Change Toward Mental Well-Being	Promoting resilience, balance, and emotional health, which are essential for lifelong learning and personal growth.	Integrating social-emotional learning with academics, helping students manage	Schools can expand mental health programs, peer support groups, and counseling services, making well-being part of	Creating safe, supportive learning environments where mental health is prioritized	Stronger resilience, better academic recovery, and healthier school communities

Group1: Tabunan, E

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Cultural Icons



			stress, build empathy, and develop healthy relationships.	everyday learning. This also opens opportunities for partnerships with NGOs and health institutions.	alongside academics.	where learners feel valued, supported, and empowered to succeed.
4	Self-Awareness in Culture and Sign Language	It fosters empathy, confidence, and cultural literacy through Filipino Sign Language (FSL), strengthening identity and unity.	Building communication skills, cultural pride, and self-awareness, empowering learners to connect with Deaf peers and appreciate diversity.	Encourages cross-cultural understanding and inclusion, opening opportunities for schools to integrate FSL into curricula and for communities to celebrate Deaf culture.	Making FSL widely taught and respected, not only among Deaf communities but across society.	Greater awareness, empathy, and inclusive communication across communities, strengthening cultural unity and respect for diversity.
5	Rights to Education for Learners with Disabilities	Upholds equality, accessibility, and the Filipino value of *pakikipagkapwa-tao* (shared humanity), ensuring no one is left behind.	Promotes rights-based inclusion and empowerment, ensuring learners with disabilities are recognized as capable contributors to society.	Advances policy enforcement, advocacy, and awareness, creating opportunities for systemic change in education and stronger collaboration with disability rights groups.	Ensure full participation of learners with disabilities in education, where inclusion is rooted in compassion, solidarity, and justice.	Inclusive classrooms that uphold universal rights, foster stronger unity, and drive national progress built on respect, dignity, and shared humanity. This envisions a society where diversity is not only recognized but celebrated as a foundation of strength, justice, and resilience.

Group 1: Tabunan, E

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

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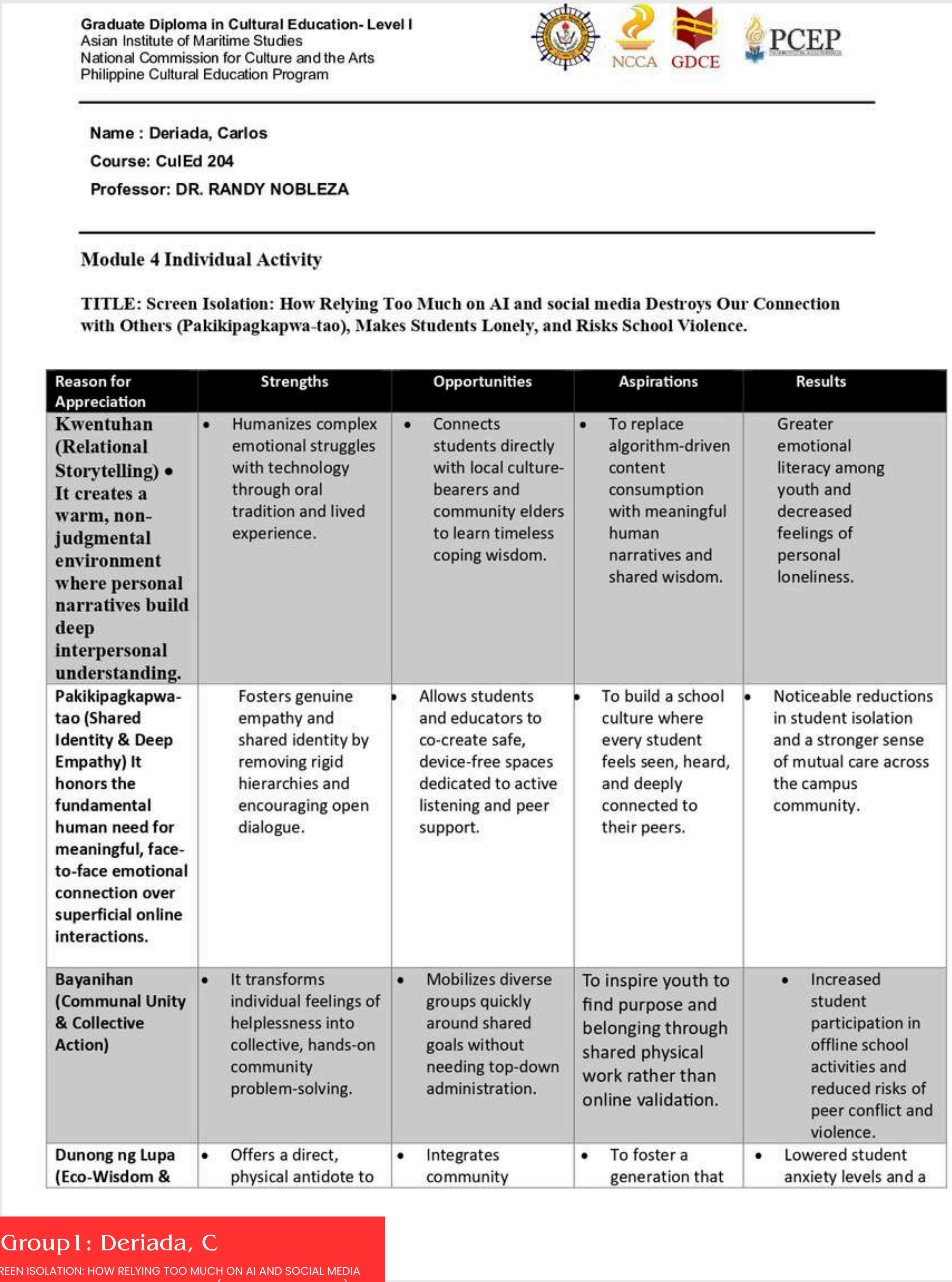
MODULE 4
APPRECIATIVE INQUIRY USING SOAR

Cultural Icons



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Philippine Cultural Education Program

Name : Deriada, Carlos
Course: CulEd 204
Professor: DR. RANDY NOBLEZA

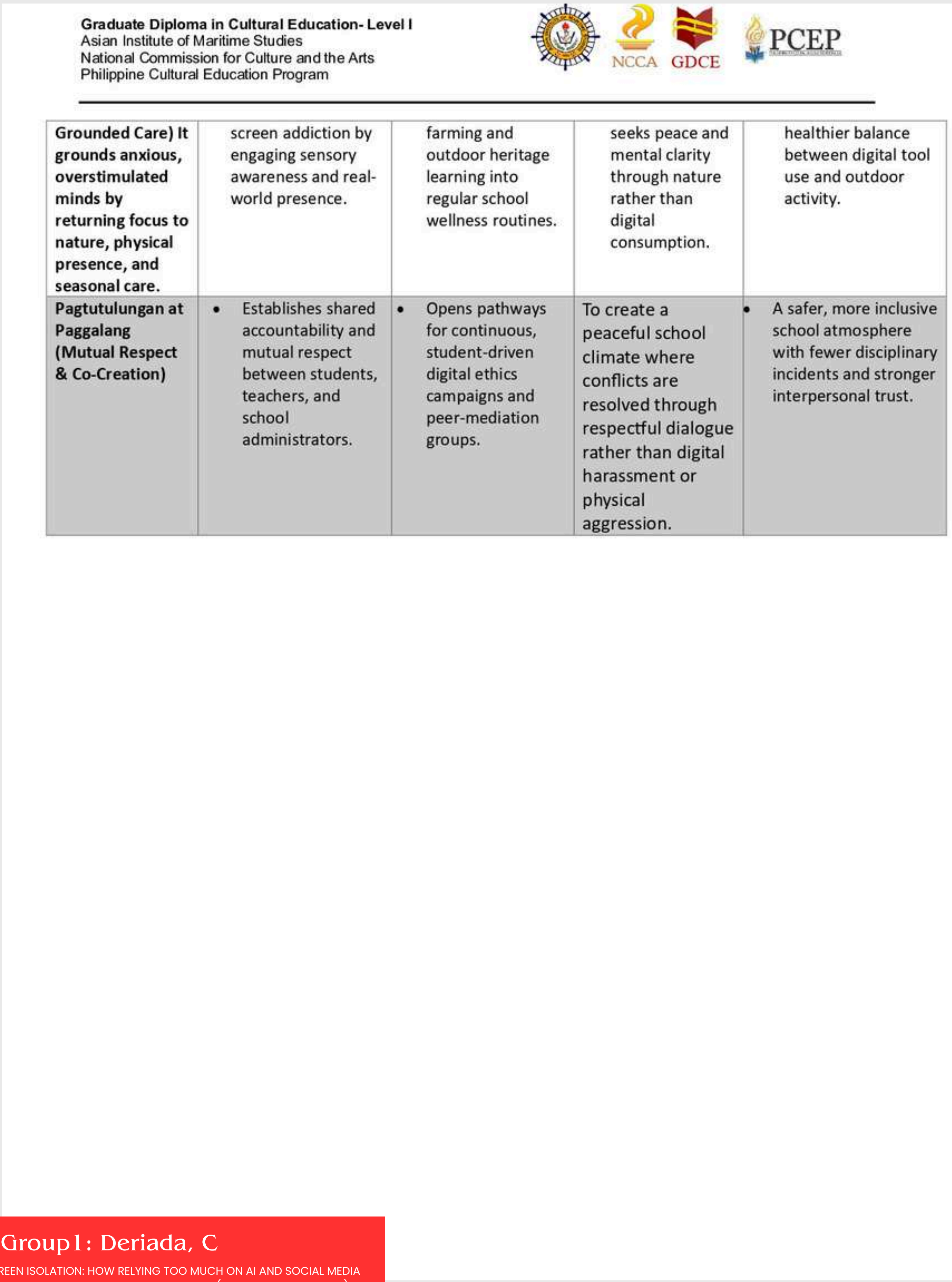
Module 4 Individual Activity

TITLE: Screen Isolation: How Relying Too Much on AI and social media Destroys Our Connection with Others (Pakikipagkapwa-tao), Makes Students Lonely, and Risks School Violence.

Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
Kwentuhan (Relational Storytelling) • It creates a warm, non-judgmental environment where personal narratives build deep interpersonal understanding.	• Humanizes complex emotional struggles with technology through oral tradition and lived experience.	• Connects students directly with local culture-bearers and community elders to learn timeless coping wisdom.	• To replace algorithm-driven content consumption with meaningful human narratives and shared wisdom.	Greater emotional literacy among youth and decreased feelings of personal loneliness.
Pakikipagkapwa-tao (Shared Identity & Deep Empathy) It honors the fundamental human need for meaningful, face-to-face emotional connection over superficial online interactions.	Fosters genuine empathy and shared identity by removing rigid hierarchies and encouraging open dialogue.	• Allows students and educators to co-create safe, device-free spaces dedicated to active listening and peer support.	• To build a school culture where every student feels seen, heard, and deeply connected to their peers.	• Noticeable reductions in student isolation and a stronger sense of mutual care across the campus community.
Bayanihan (Communal Unity & Collective Action)	• It transforms individual feelings of helplessness into collective, hands-on community problem-solving.	• Mobilizes diverse groups quickly around shared goals without needing top-down administration.	To inspire youth to find purpose and belonging through shared physical work rather than online validation.	• Increased student participation in offline school activities and reduced risks of peer conflict and violence.
Dunong ng Lupa (Eco-Wisdom &	• Offers a direct, physical antidote to	• Integrates community	• To foster a generation that	• Lowered student anxiety levels and a

Group 1: Deriada, C

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.



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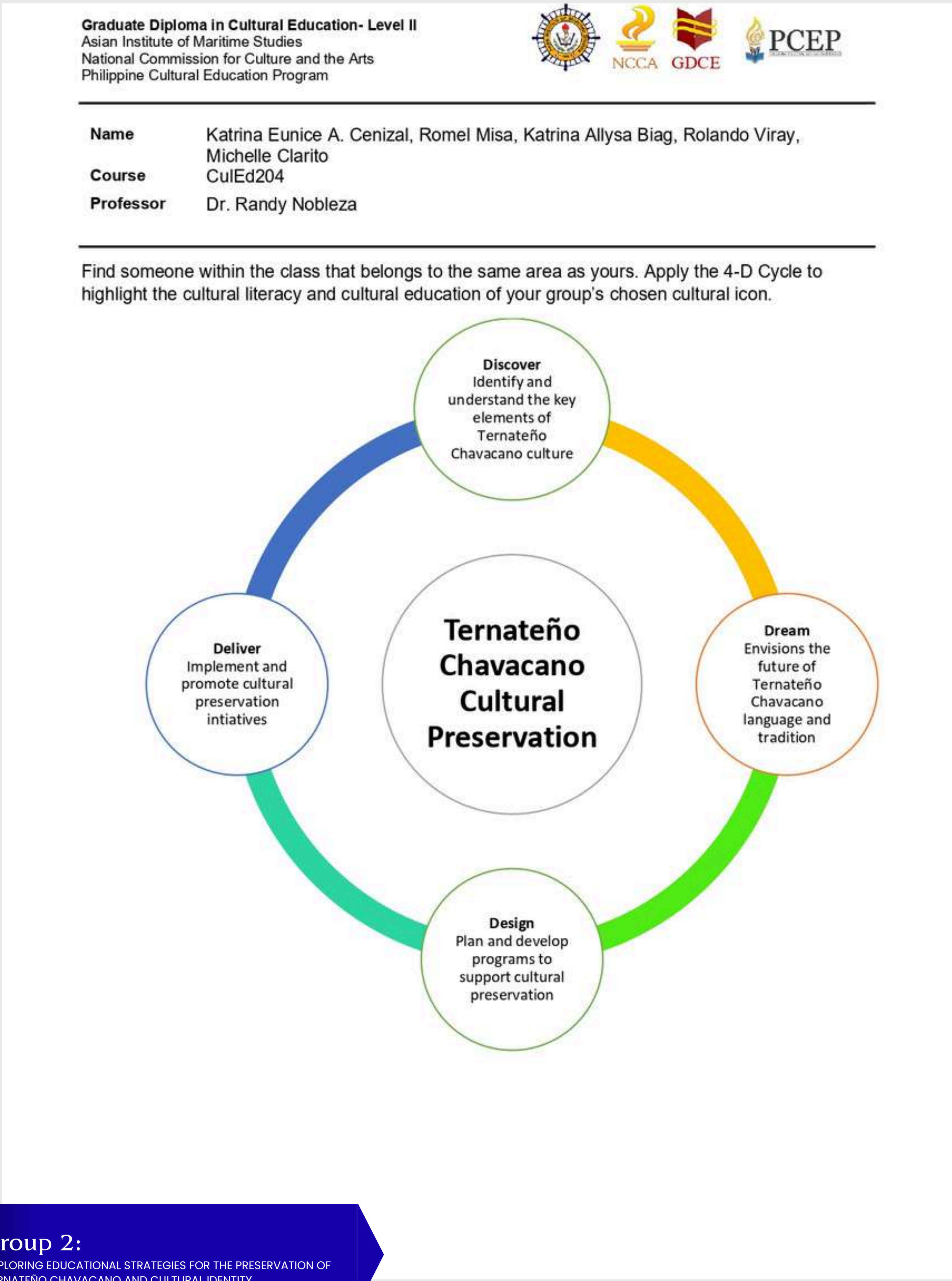
Grounded Care) It grounds anxious, overstimulated minds by returning focus to nature, physical presence, and seasonal care.	screen addiction by engaging sensory awareness and real-world presence.	farming and outdoor heritage learning into regular school wellness routines.	seeks peace and mental clarity through nature rather than digital consumption.	healthier balance between digital tool use and outdoor activity.
Pagtutulungan at Paggalang (Mutual Respect & Co-Creation)	• Establishes shared accountability and mutual respect between students, teachers, and school administrators.	• Opens pathways for continuous, student-driven digital ethics campaigns and peer-mediation groups.	To create a peaceful school climate where conflicts are resolved through respectful dialogue rather than digital harassment or physical aggression.	• A safer, more inclusive school atmosphere with fewer disciplinary incidents and stronger interpersonal trust.

Group1: Deriada, C

SCREEN ISOLATION: HOW RELYING TOO MUCH ON AI AND SOCIAL MEDIA DESTROYS OUR CONNECTION WITH OTHERS (PAKIKIPAGKAPWA-TAO), MAKES STUDENTS LONELY, AND RISKS SCHOOL VIOLENCE.

Cultural Icons



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Name	Katrina Eunice A. Cenizal, Romel Misa, Katrina Allysa Biag, Rolando Viray, Michelle Clarito
Course	CulEd204
Professor	Dr. Randy Nobleza

Find someone within the class that belongs to the same area as yours. Apply the 4-D Cycle to highlight the cultural literacy and cultural education of your group's chosen cultural icon.

Ternateño Chavacano Cultural Preservation

Discover
Identify and understand the key elements of Ternateño Chavacano culture

Dream
Envisions the future of Ternateño Chavacano language and tradition

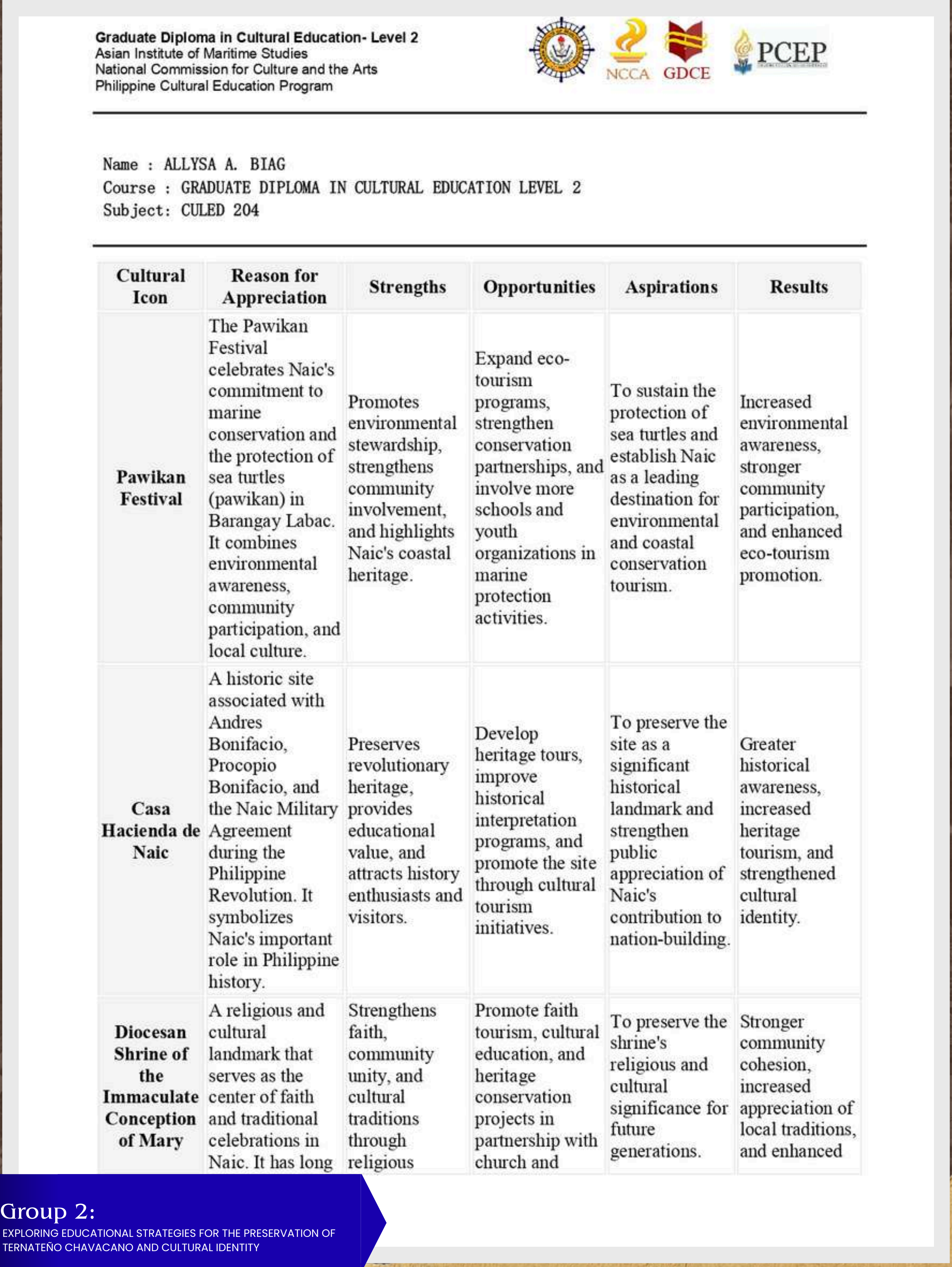
Design
Plan and develop programs to support cultural preservation

Deliver
Implement and promote cultural preservation intiatives

Group 2:

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Cultural Icons



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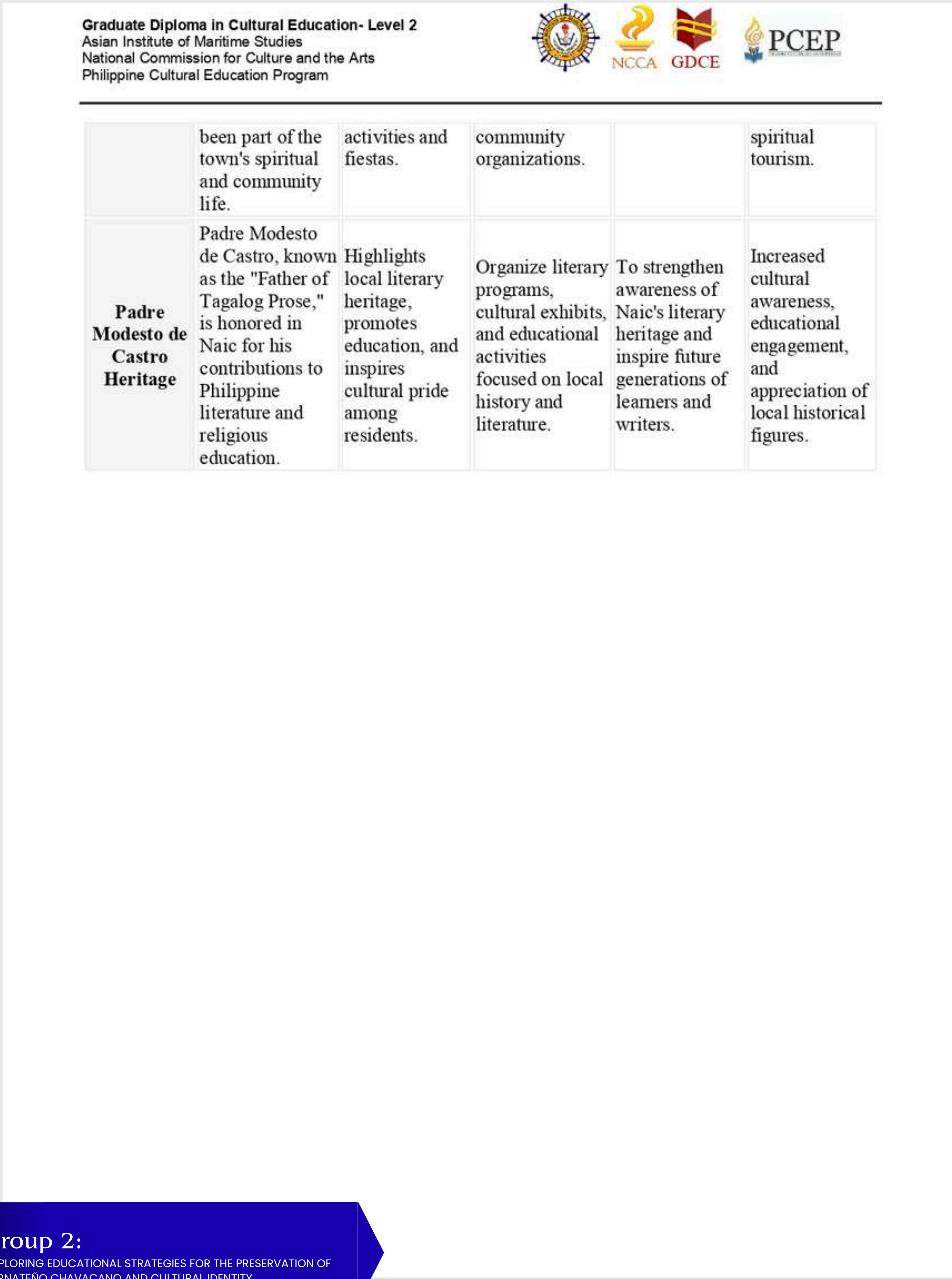
Philippine Cultural Education Program

Name : ALLYSA A. BIAG
Course : GRADUATE DIPLOMA IN CULTURAL EDUCATION LEVEL 2
Subject: CULED 204

Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
Pawikan Festival	The Pawikan Festival celebrates Naic's commitment to marine conservation and the protection of sea turtles (pawikan) in Barangay Labac. It combines environmental awareness, community participation, and local culture.	Promotes environmental stewardship, strengthens community involvement, and highlights Naic's coastal heritage.	Expand eco-tourism programs, strengthen conservation partnerships, and involve more schools and youth organizations in marine protection activities.	To sustain the protection of sea turtles and establish Naic as a leading destination for environmental and coastal conservation tourism.	Increased environmental awareness, stronger community participation, and enhanced eco-tourism promotion.
Casa Hacienda de Naic	A historic site associated with Andres Bonifacio, Procopio Bonifacio, and the Naic Military Agreement during the Philippine Revolution. It symbolizes Naic's important role in Philippine history.	Preserves revolutionary heritage, provides educational value, and attracts history enthusiasts and visitors.	Develop heritage tours, improve historical interpretation programs, and promote the site through cultural tourism initiatives.	To preserve the site as a significant historical landmark and strengthen public appreciation of Naic's contribution to nation-building.	Greater historical awareness, increased heritage tourism, and strengthened cultural identity.
Diocesan Shrine of the Immaculate Conception of Mary	A religious and cultural landmark that serves as the center of faith and traditional celebrations in Naic. It has long	Strengthens faith, community unity, and cultural traditions through religious	Promote faith tourism, cultural education, and heritage conservation projects in partnership with church and	To preserve the shrine's religious and cultural significance for future generations.	Stronger community cohesion, increased appreciation of local traditions, and enhanced



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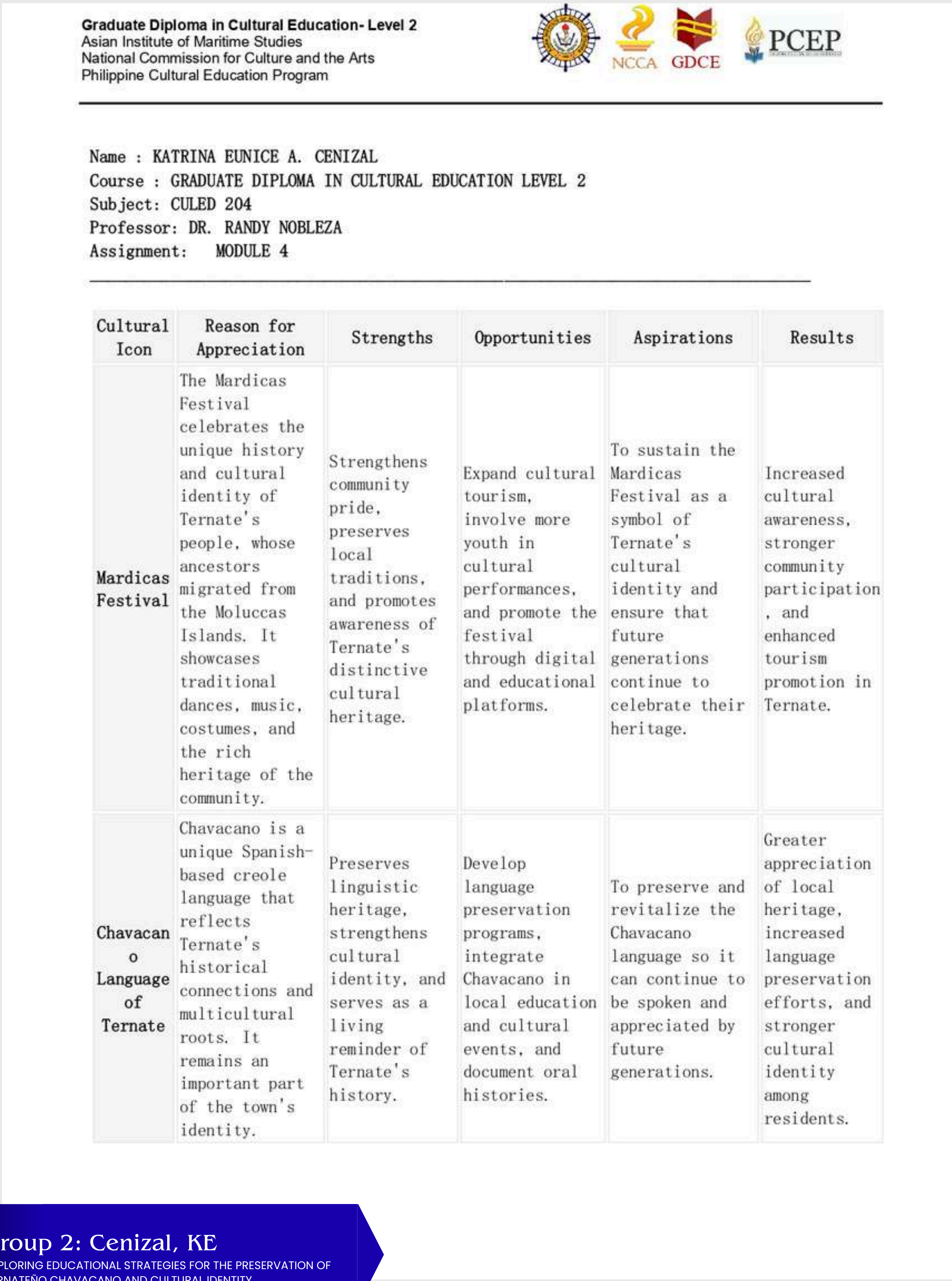
	been part of the town's spiritual and community life.	activities and fiestas.	community organizations.		spiritual tourism.
Padre Modesto de Castro Heritage	Padre Modesto de Castro, known as the "Father of Tagalog Prose," is honored in Naic for his contributions to Philippine literature and religious education.	Highlights local literary heritage, promotes education, and inspires cultural pride among residents.	Organize literary programs, cultural exhibits, and educational activities focused on local history and literature.	To strengthen awareness of Naic's literary heritage and inspire future generations of learners and writers.	Increased cultural awareness, educational engagement, and appreciation of local historical figures.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 4

APPRECIATIVE INQUIRY USING SOAR

Cultural Icons



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National Commission for Culture and the Arts
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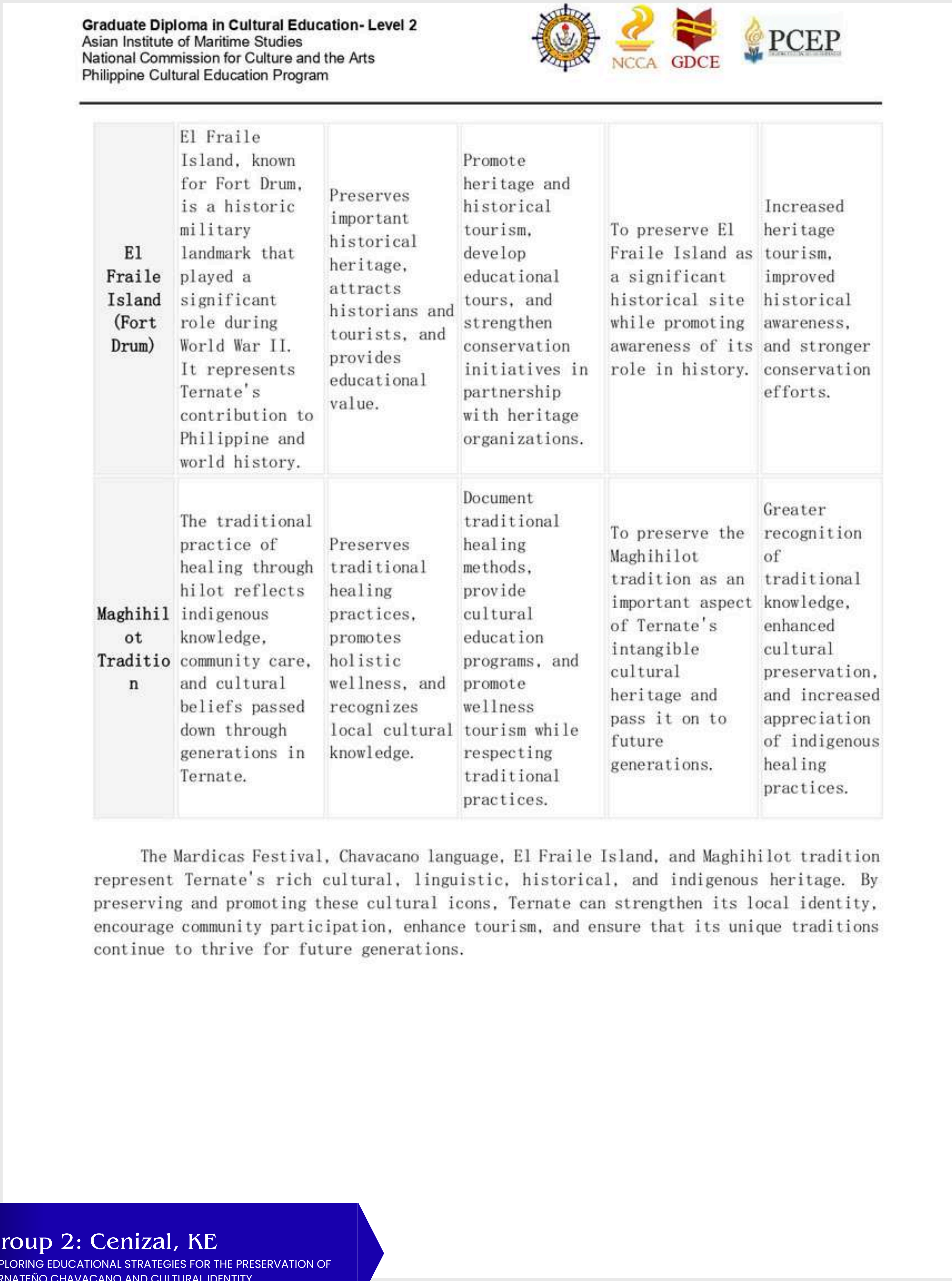
Name : KATRINA EUNICE A. CENIZAL
Course : GRADUATE DIPLOMA IN CULTURAL EDUCATION LEVEL 2
Subject: CULED 204
Professor: DR. RANDY NOBLEZA
Assignment: MODULE 4

Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
Mardicas Festival	The Mardicas Festival celebrates the unique history and cultural identity of Ternate's people, whose ancestors migrated from the Moluccas Islands. It showcases traditional dances, music, costumes, and the rich heritage of the community.	Strengthens community pride, preserves local traditions, and promotes awareness of Ternate's distinctive cultural heritage.	Expand cultural tourism, involve more youth in cultural performances, and promote the festival through digital and educational platforms.	To sustain the Mardicas Festival as a symbol of Ternate's cultural identity and ensure that future generations continue to celebrate their heritage.	Increased cultural awareness, stronger community participation, and enhanced tourism promotion in Ternate.
Chavacano Language of Ternate	Chavacano is a unique Spanish-based creole language that reflects Ternate's historical connections and multicultural roots. It remains an important part of the town's identity.	Preserves linguistic heritage, strengthens cultural identity, and serves as a living reminder of Ternate's history.	Develop language preservation programs, integrate Chavacano in local education and cultural events, and document oral histories.	To preserve and revitalize the Chavacano language so it can continue to be spoken and appreciated by future generations.	Greater appreciation of local heritage, increased language preservation efforts, and stronger cultural identity among residents.

Group 2: Cenizal, KE

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Cultural Icons



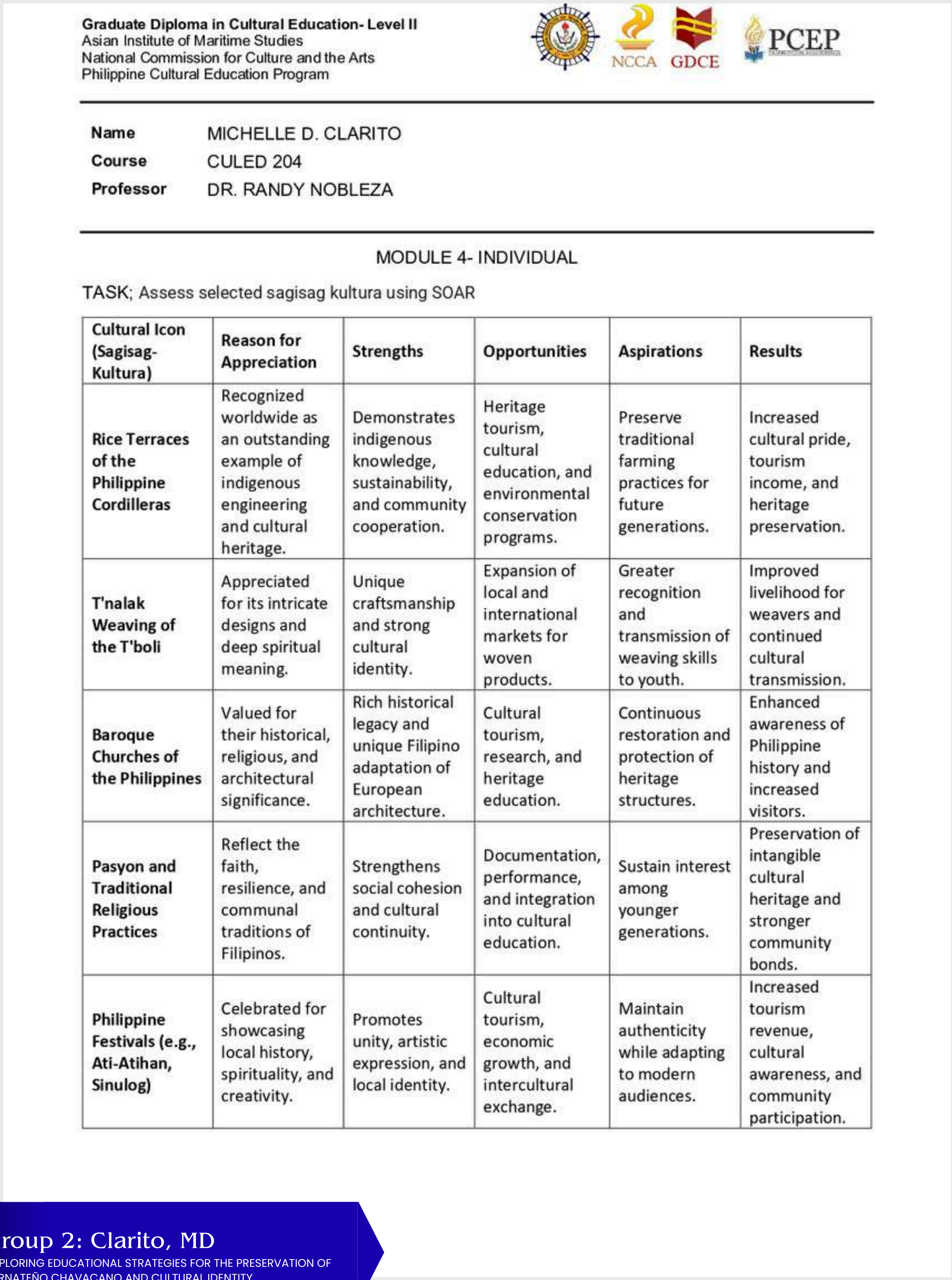
El Fraile Island (Fort Drum)	El Fraile Island, known for Fort Drum, is a historic military landmark that played a significant role during World War II. It represents Ternate's contribution to Philippine and world history.	Preserves important historical heritage, attracts historians and tourists, and provides educational value.	Promote heritage and historical tourism, develop educational tours, and strengthen conservation initiatives in partnership with heritage organizations.	To preserve El Fraile Island as a significant historical site while promoting awareness of its role in history.	Increased heritage tourism, improved historical awareness, and stronger conservation efforts.
Maghihilot Tradition	The traditional practice of healing through hilot reflects indigenous knowledge, community care, and cultural beliefs passed down through generations in Ternate.	Preserves traditional healing practices, promotes holistic wellness, and recognizes local cultural knowledge.	Document traditional healing methods, provide cultural education programs, and promote wellness tourism while respecting traditional practices.	To preserve the Maghihilot tradition as an important aspect of Ternate's intangible cultural heritage and pass it on to future generations.	Greater recognition of traditional knowledge, enhanced cultural preservation, and increased appreciation of indigenous healing practices.

The Mardicas Festival, Chavacano language, El Fraile Island, and Maghihilot tradition represent Ternate's rich cultural, linguistic, historical, and indigenous heritage. By preserving and promoting these cultural icons, Ternate can strengthen its local identity, encourage community participation, enhance tourism, and ensure that its unique traditions continue to thrive for future generations.

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 4
APPRECIATIVE INQUIRY USING SOAR

Cultural Icons



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Name	MICHELLE D. CLARITO
Course	CULED 204
Professor	DR. RANDY NOBLEZA

MODULE 4- INDIVIDUAL

TASK; Assess selected sagisag kultura using SOAR

Cultural Icon (Sagisag-Kultura)	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
Rice Terraces of the Philippine Cordilleras	Recognized worldwide as an outstanding example of indigenous engineering and cultural heritage.	Demonstrates indigenous knowledge, sustainability, and community cooperation.	Heritage tourism, cultural education, and environmental conservation programs.	Preserve traditional farming practices for future generations.	Increased cultural pride, tourism income, and heritage preservation.
T'nalak Weaving of the T'boli	Appreciated for its intricate designs and deep spiritual meaning.	Unique craftsmanship and strong cultural identity.	Expansion of local and international markets for woven products.	Greater recognition and transmission of weaving skills to youth.	Improved livelihood for weavers and continued cultural transmission.
Baroque Churches of the Philippines	Valued for their historical, religious, and architectural significance.	Rich historical legacy and unique Filipino adaptation of European architecture.	Cultural tourism, research, and heritage education.	Continuous restoration and protection of heritage structures.	Enhanced awareness of Philippine history and increased visitors.
Pasyon and Traditional Religious Practices	Reflect the faith, resilience, and communal traditions of Filipinos.	Strengthens social cohesion and cultural continuity.	Documentation, performance, and integration into cultural education.	Sustain interest among younger generations.	Preservation of intangible cultural heritage and stronger community bonds.
Philippine Festivals (e.g., Ati-Atihan, Sinulog)	Celebrated for showcasing local history, spirituality, and creativity.	Promotes unity, artistic expression, and local identity.	Cultural tourism, economic growth, and intercultural exchange.	Maintain authenticity while adapting to modern audiences.	Increased tourism revenue, cultural awareness, and community participation.

Group 2: Clarito, MD

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

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MODULE 4

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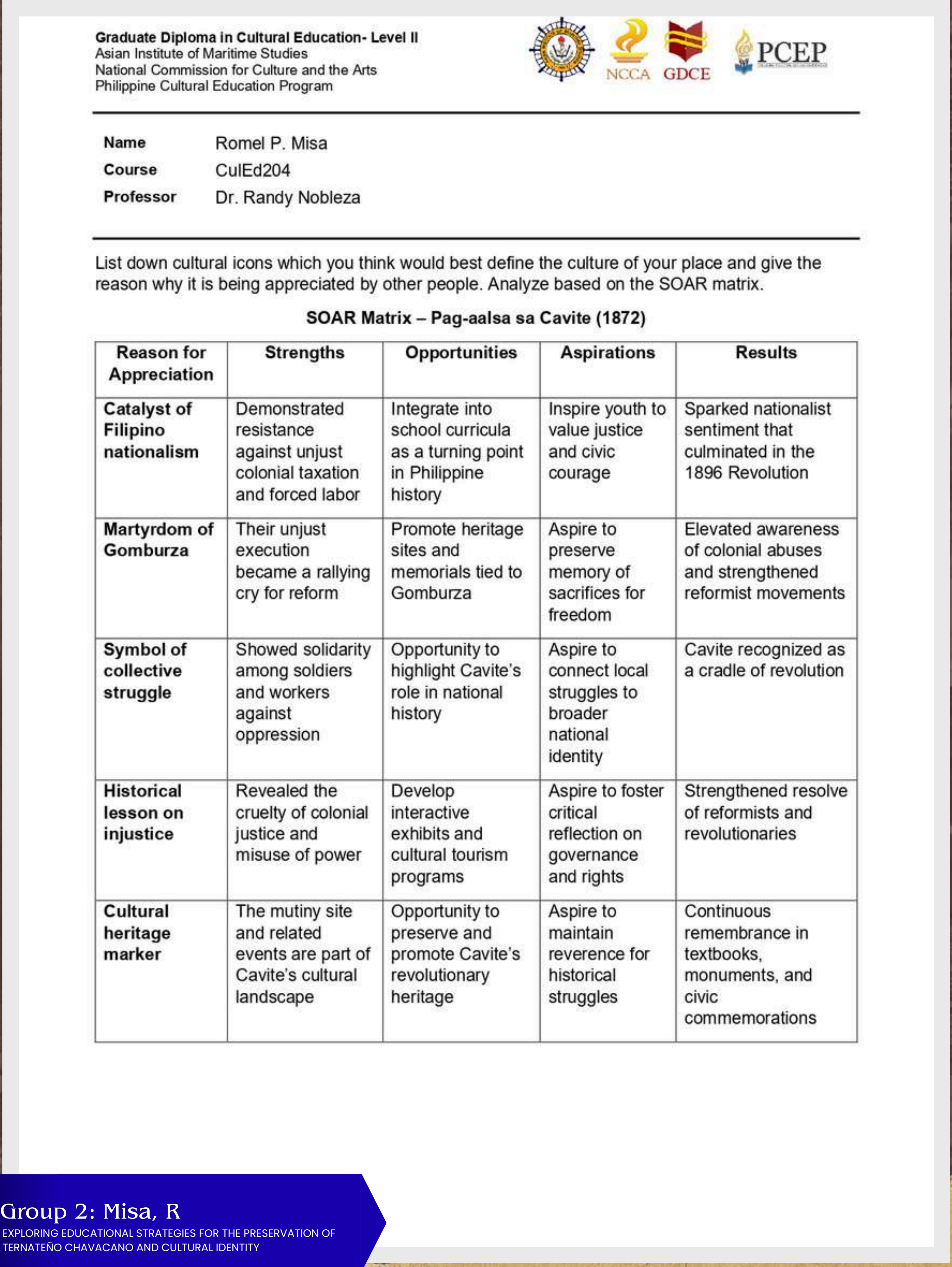

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Name	Romel P. Misa
Course	CulEd204
Professor	Dr. Randy Nobleza

List down cultural icons which you think would best define the culture of your place and give the reason why it is being appreciated by other people. Analyze based on the SOAR matrix.

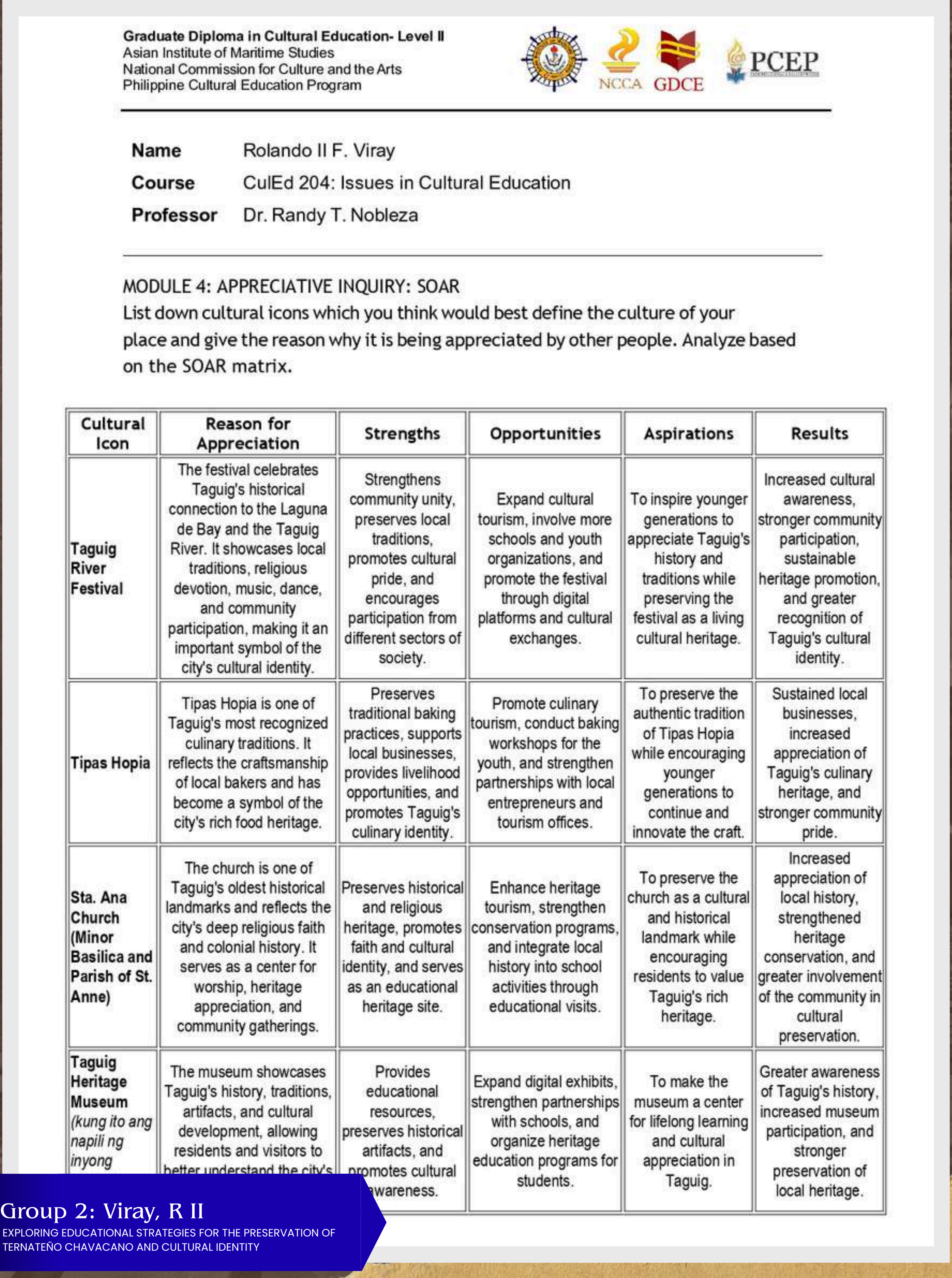
SOAR Matrix – Pag-aalsa sa Cavite (1872)

Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
Catalyst of Filipino nationalism	Demonstrated resistance against unjust colonial taxation and forced labor	Integrate into school curricula as a turning point in Philippine history	Inspire youth to value justice and civic courage	Sparked nationalist sentiment that culminated in the 1896 Revolution
Martyrdom of Gomburza	Their unjust execution became a rallying cry for reform	Promote heritage sites and memorials tied to Gomburza	Aspire to preserve memory of sacrifices for freedom	Elevated awareness of colonial abuses and strengthened reformist movements
Symbol of collective struggle	Showed solidarity among soldiers and workers against oppression	Opportunity to highlight Cavite's role in national history	Aspire to connect local struggles to broader national identity	Cavite recognized as a cradle of revolution
Historical lesson on injustice	Revealed the cruelty of colonial justice and misuse of power	Develop interactive exhibits and cultural tourism programs	Aspire to foster critical reflection on governance and rights	Strengthened resolve of reformists and revolutionaries
Cultural heritage marker	The mutiny site and related events are part of Cavite's cultural landscape	Opportunity to preserve and promote Cavite's revolutionary heritage	Aspire to maintain reverence for historical struggles	Continuous remembrance in textbooks, monuments, and civic commemorations

Group 2: Misa, R

EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

Cultural Icons



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Philippine Cultural Education Program

Name	Rolando II F. Viray
Course	CulEd 204: Issues in Cultural Education
Professor	Dr. Randy T. Nobleza

MODULE 4: APPRECIATIVE INQUIRY: SOAR

List down cultural icons which you think would best define the culture of your place and give the reason why it is being appreciated by other people. Analyze based on the SOAR matrix.

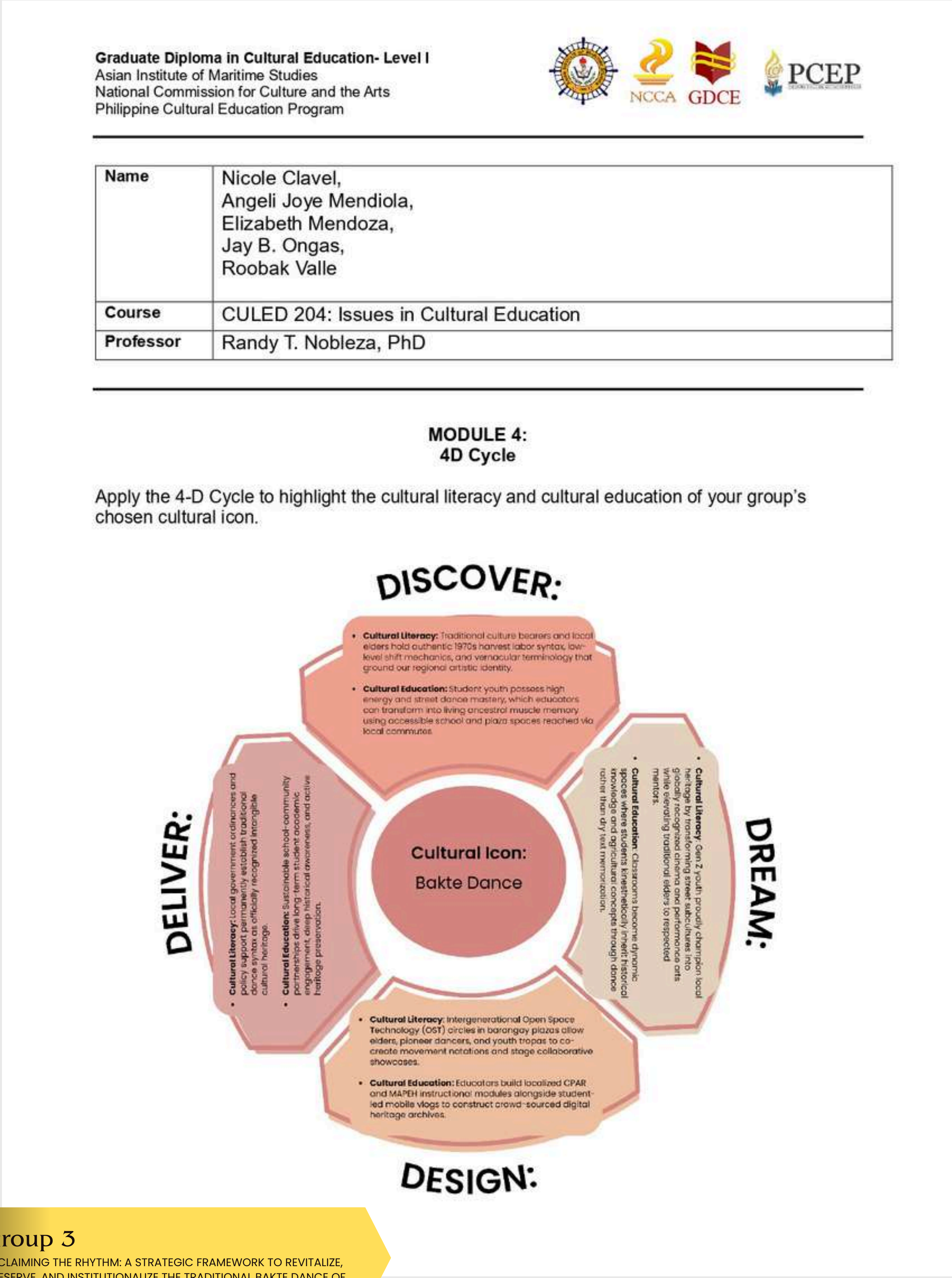
Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
Taguig River Festival	The festival celebrates Taguig's historical connection to the Laguna de Bay and the Taguig River. It showcases local traditions, religious devotion, music, dance, and community participation, making it an important symbol of the city's cultural identity.	Strengthens community unity, preserves local traditions, promotes cultural pride, and encourages participation from different sectors of society.	Expand cultural tourism, involve more schools and youth organizations, and promote the festival through digital platforms and cultural exchanges.	To inspire younger generations to appreciate Taguig's history and traditions while preserving the festival as a living cultural heritage.	Increased cultural awareness, stronger community participation, sustainable heritage promotion, and greater recognition of Taguig's cultural identity.
Tipas Hopia	Tipas Hopia is one of Taguig's most recognized culinary traditions. It reflects the craftsmanship of local bakers and has become a symbol of the city's rich food heritage.	Preserves traditional baking practices, supports local businesses, provides livelihood opportunities, and promotes Taguig's culinary identity.	Promote culinary tourism, conduct baking workshops for the youth, and strengthen partnerships with local entrepreneurs and tourism offices.	To preserve the authentic tradition of Tipas Hopia while encouraging younger generations to continue and innovate the craft.	Sustained local businesses, increased appreciation of Taguig's culinary heritage, and stronger community pride.
Sta. Ana Church (Minor Basilica and Parish of St. Anne)	The church is one of Taguig's oldest historical landmarks and reflects the city's deep religious faith and colonial history. It serves as a center for worship, heritage appreciation, and community gatherings.	Preserves historical and religious heritage, promotes faith and cultural identity, and serves as an educational heritage site.	Enhance heritage tourism, strengthen conservation programs, and integrate local history into school activities through educational visits.	To preserve the church as a cultural and historical landmark while encouraging residents to value Taguig's rich heritage.	Increased appreciation of local history, strengthened heritage conservation, and greater involvement of the community in cultural preservation.
Taguig Heritage Museum *(kung ito ang napili ng inyong*	The museum showcases Taguig's history, traditions, artifacts, and cultural development, allowing residents and visitors to better understand the city's	Provides educational resources, preserves historical artifacts, and promotes cultural awareness.	Expand digital exhibits, strengthen partnerships with schools, and organize heritage education programs for students.	To make the museum a center for lifelong learning and cultural appreciation in Taguig.	Greater awareness of Taguig's history, increased museum participation, and stronger preservation of local heritage.

Group 2: Viray, R II
EXPLORING EDUCATIONAL STRATEGIES FOR THE PRESERVATION OF TERNATEÑO CHAVACANO AND CULTURAL IDENTITY

GRADUATE DIPLOMA IN
CULTURAL EDUCATION

MODULE 4
APPRECIATIVE INQUIRY USING SOAR

Cultural Icons



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

Name	Nicole Clavel, Angeli Joye Mendiola, Elizabeth Mendoza, Jay B. Ongas, Roobak Valle
Course	CULED 204: Issues in Cultural Education
Professor	Randy T. Nobleza, PhD

MODULE 4:
4D Cycle

Apply the 4-D Cycle to highlight the cultural literacy and cultural education of your group's chosen cultural icon.

DISCOVER:

- **Cultural Literacy:** Traditional culture bearers and local elders hold authentic 1970s harvest labor syntax, low-level shift mechanics, and vernacular terminology that ground our regional artistic identity.
- **Cultural Education:** Student youth possess high energy and street dance mastery, which educators can transform into living ancestral muscle memory using accessible school and plaza spaces reached via local commutes.

DREAM:

- **Cultural Literacy**: Gen Z youth proudly champion local heritage by transforming street subcultures into globally recognized cinema and performance arts while elevating traditional elders to respected mentors.
- **Cultural Education**: Classrooms become dynamic spaces where students kinesthetically inherit historical knowledge and agricultural concepts through dance rather than dry text memorization.

DESIGN:

- **Cultural Literacy**: Intergenerational Open Space Technology (OST) circles in barangay plazas allow elders, pioneer dancers, and youth tropas to co-create movement notations and stage collaborative showcases.
- **Cultural Education:** Educators build localized CPAR and MAPEH instructional modules alongside student-led mobile vlogs to construct crowd-sourced digital heritage archives.

DELIVER:

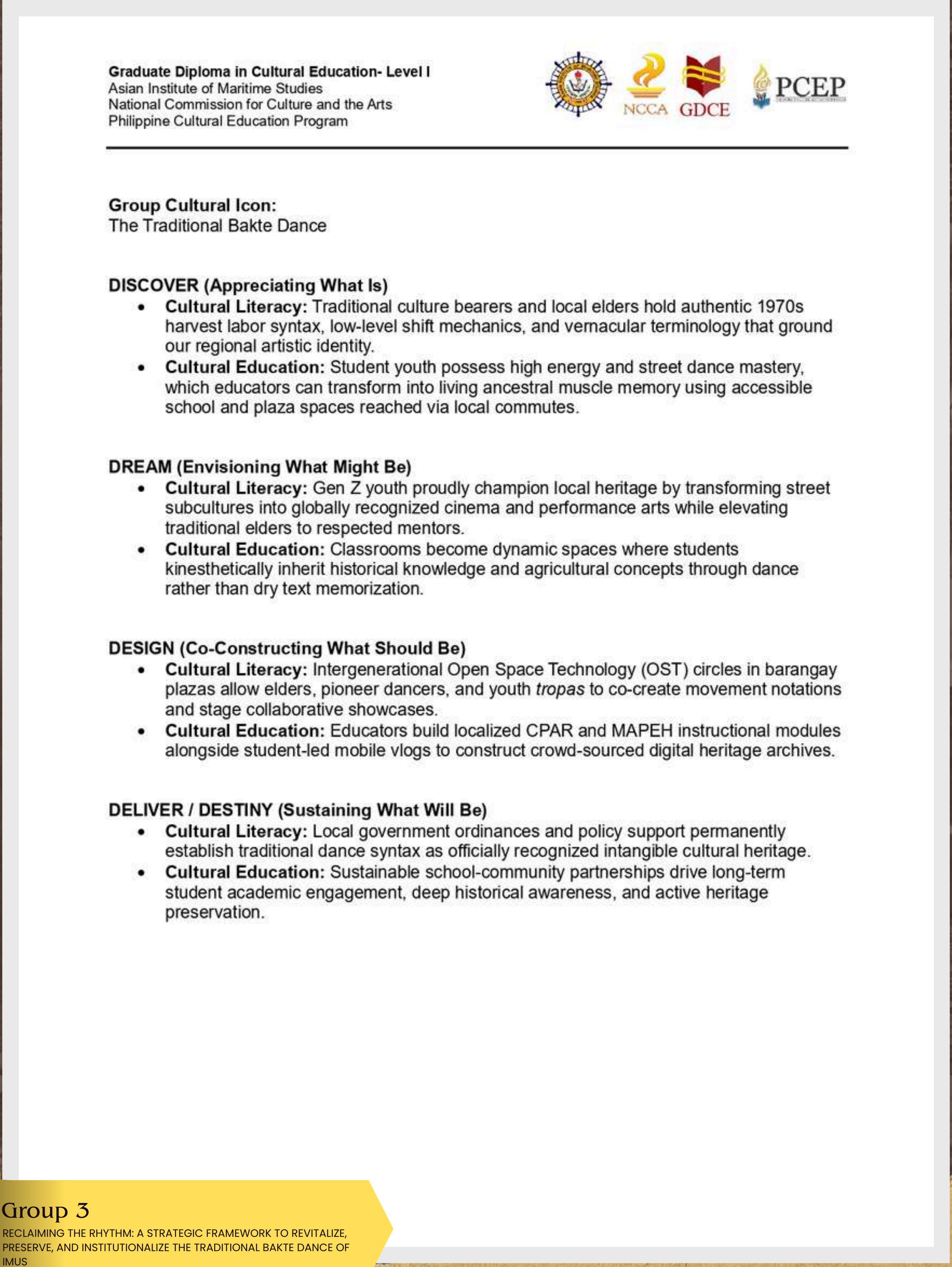
- **Cultural Literacy:** Local government ordinances and policy support permanently establish traditional dance syntax as officially recognized intangible cultural heritage.
- **Cultural Education:** Sustainable school-community partnerships drive long-term student academic engagement, deep historical awareness, and active heritage preservation.

Cultural Icon:
Bakte Dance

Group 3

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Cultural Icons



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Group Cultural Icon:
The Traditional Bakte Dance

DISCOVER (Appreciating What Is)

- **Cultural Literacy:** Traditional culture bearers and local elders hold authentic 1970s harvest labor syntax, low-level shift mechanics, and vernacular terminology that ground our regional artistic identity.
- **Cultural Education:** Student youth possess high energy and street dance mastery, which educators can transform into living ancestral muscle memory using accessible school and plaza spaces reached via local commutes.

DREAM (Envisioning What Might Be)

- **Cultural Literacy:** Gen Z youth proudly champion local heritage by transforming street subcultures into globally recognized cinema and performance arts while elevating traditional elders to respected mentors.
- **Cultural Education:** Classrooms become dynamic spaces where students kinesthetically inherit historical knowledge and agricultural concepts through dance rather than dry text memorization.

DESIGN (Co-Constructing What Should Be)

- **Cultural Literacy:** Intergenerational Open Space Technology (OST) circles in barangay plazas allow elders, pioneer dancers, and youth *tropas* to co-create movement notations and stage collaborative showcases.
- **Cultural Education:** Educators build localized CPAR and MAPEH instructional modules alongside student-led mobile vlogs to construct crowd-sourced digital heritage archives.

DELIVER / DESTINY (Sustaining What Will Be)

- **Cultural Literacy:** Local government ordinances and policy support permanently establish traditional dance syntax as officially recognized intangible cultural heritage.
- **Cultural Education:** Sustainable school-community partnerships drive long-term student academic engagement, deep historical awareness, and active heritage preservation.

Group 3

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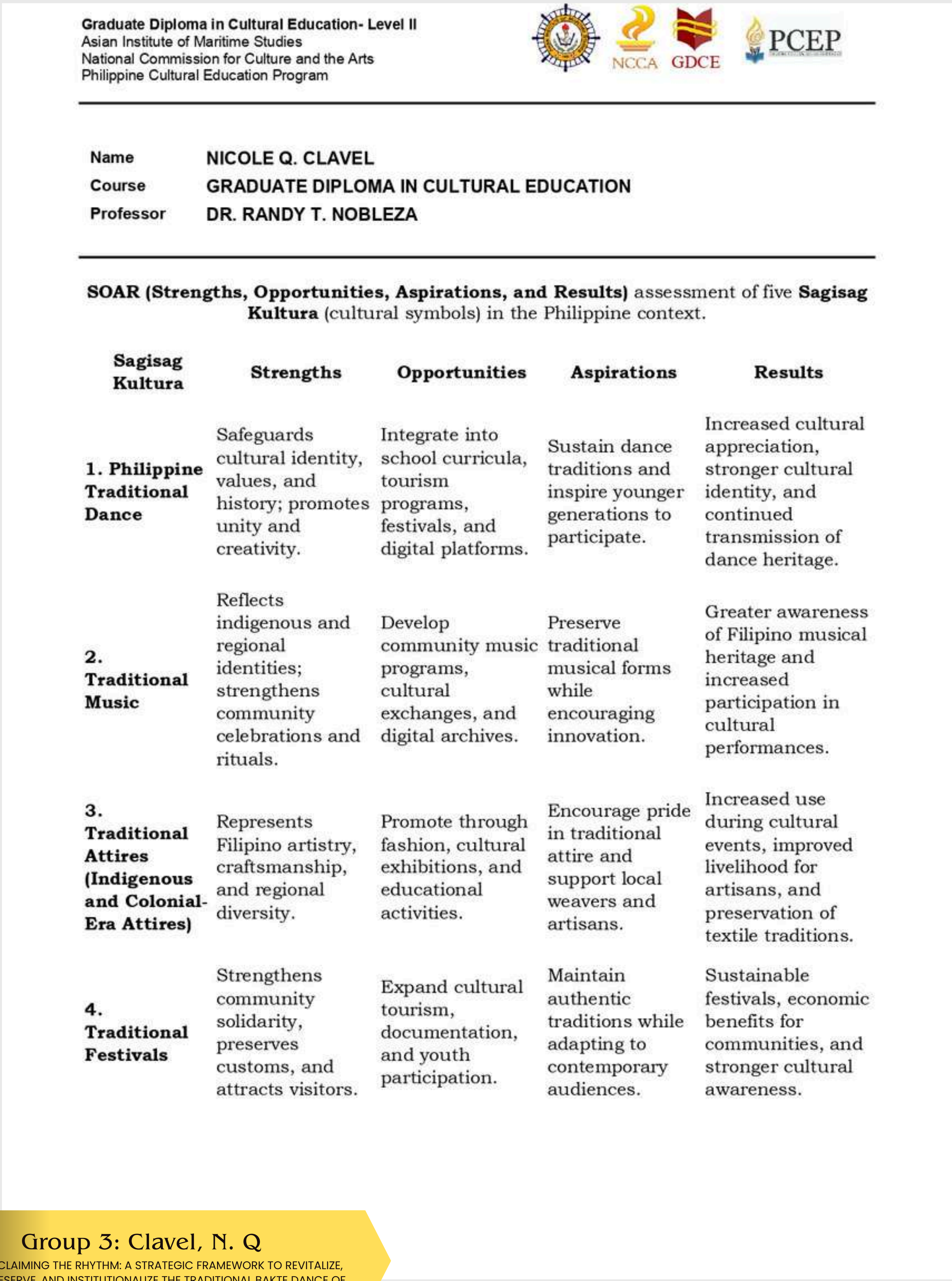

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Asian Institute of Maritime Studies
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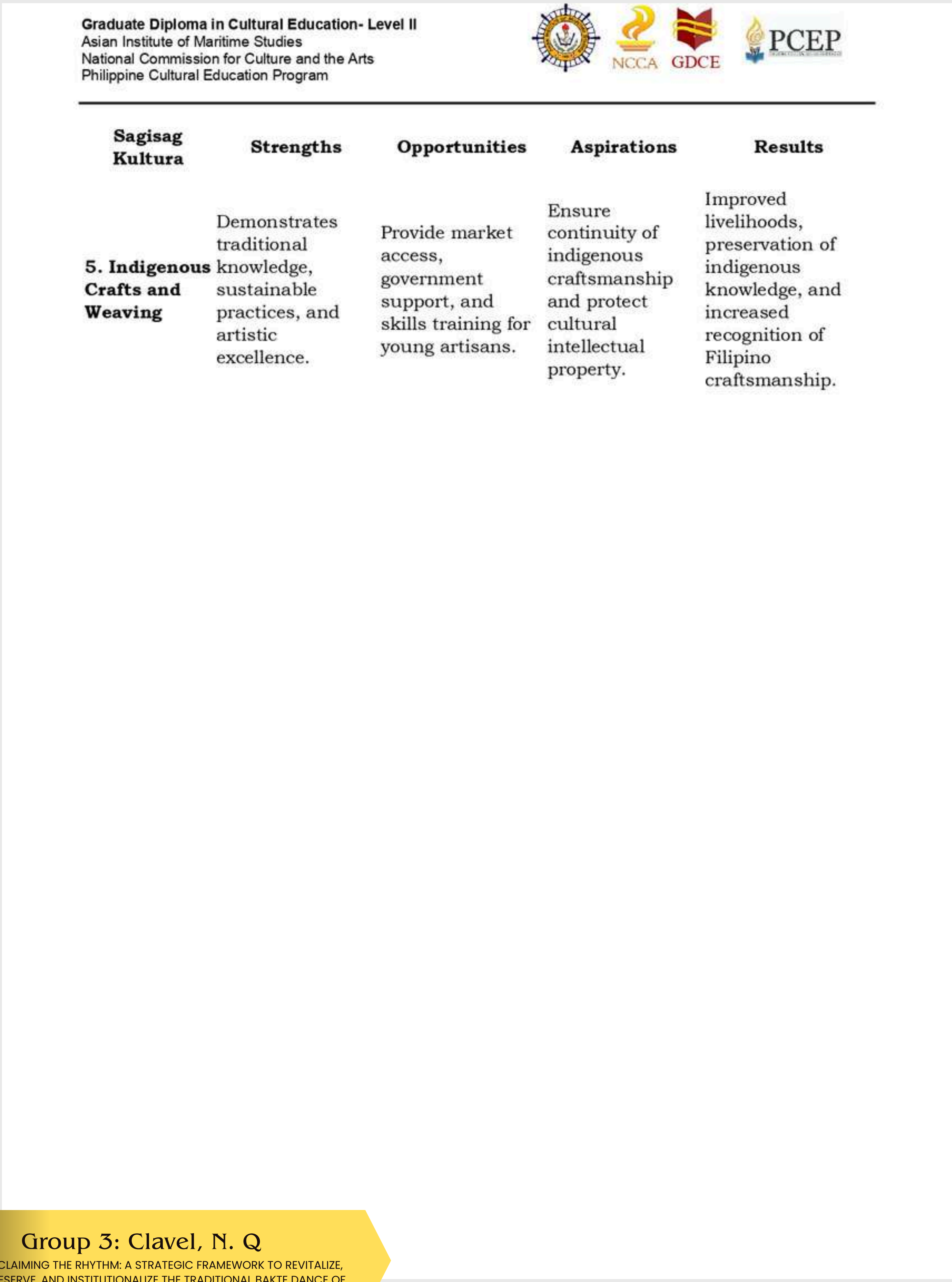
Name	**NICOLE Q. CLAVEL**
Course	**GRADUATE DIPLOMA IN CULTURAL EDUCATION**
Professor	**DR. RANDY T. NOBLEZA**

SOAR (Strengths, Opportunities, Aspirations, and Results) assessment of five **Sagisag Kultura** (cultural symbols) in the Philippine context.

Sagisag Kultura	Strengths	Opportunities	Aspirations	Results
1. Philippine Traditional Dance	Safeguards cultural identity, values, and history; promotes unity and creativity.	Integrate into school curricula, tourism programs, festivals, and digital platforms.	Sustain dance traditions and inspire younger generations to participate.	Increased cultural appreciation, stronger cultural identity, and continued transmission of dance heritage.
2. Traditional Music	Reflects indigenous and regional identities; strengthens community celebrations and rituals.	Develop community music programs, cultural exchanges, and digital archives.	Preserve traditional musical forms while encouraging innovation.	Greater awareness of Filipino musical heritage and increased participation in cultural performances.
3. Traditional Attires (Indigenous and Colonial-Era Attires)	Represents Filipino artistry, craftsmanship, and regional diversity.	Promote through fashion, cultural exhibitions, and educational activities.	Encourage pride in traditional attire and support local weavers and artisans.	Increased use during cultural events, improved livelihood for artisans, and preservation of textile traditions.
4. Traditional Festivals	Strengthens community solidarity, preserves customs, and attracts visitors.	Expand cultural tourism, documentation, and youth participation.	Maintain authentic traditions while adapting to contemporary audiences.	Sustainable festivals, economic benefits for communities, and stronger cultural awareness.

Cultural Icons



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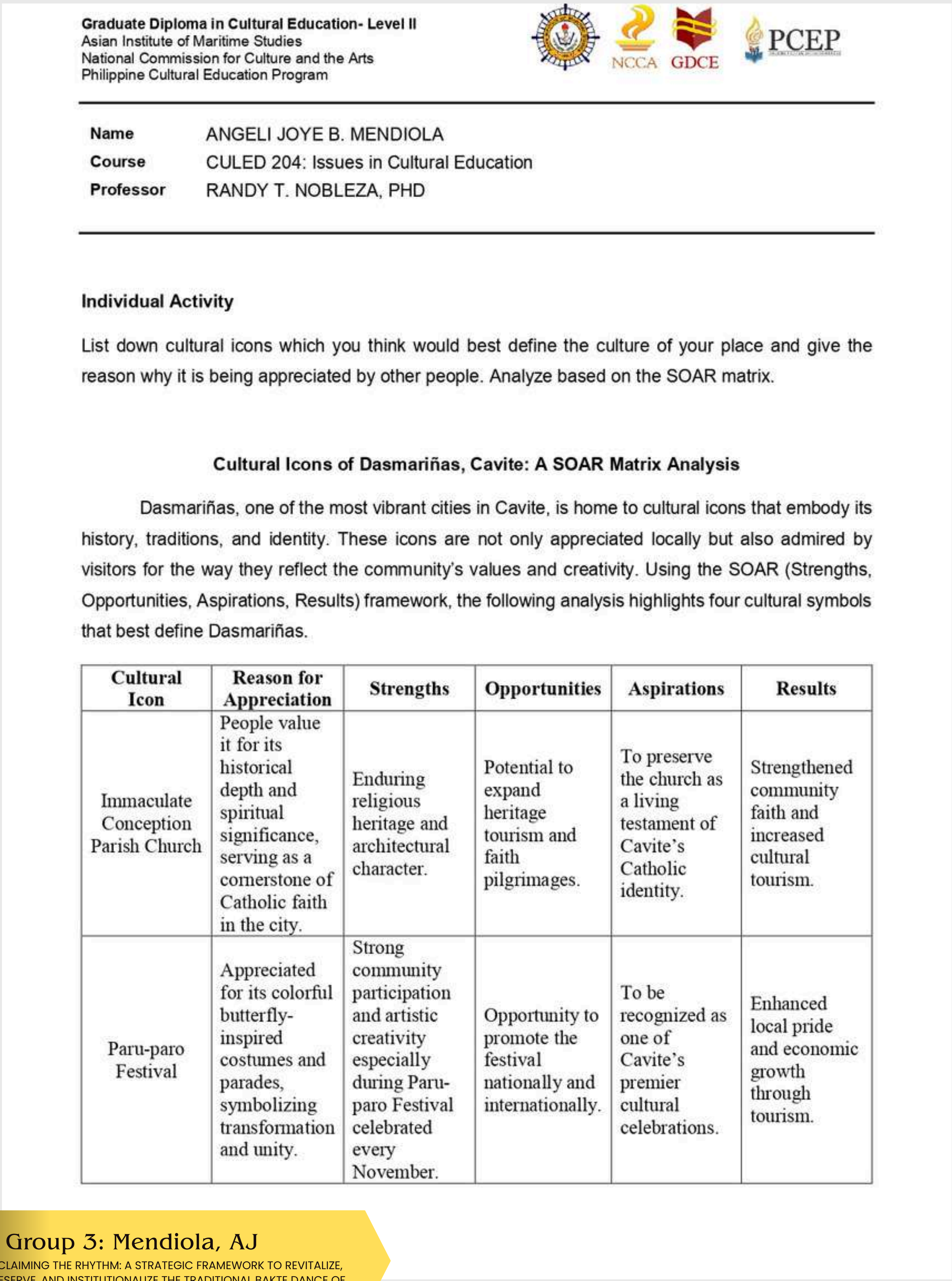
Sagisag Kultura	Strengths	Opportunities	Aspirations	Results
5. Indigenous Crafts and Weaving	Demonstrates traditional knowledge, sustainable practices, and artistic excellence.	Provide market access, government support, and skills training for young artisans.	Ensure continuity of indigenous craftsmanship and protect cultural intellectual property.	Improved livelihoods, preservation of indigenous knowledge, and increased recognition of Filipino craftsmanship.

Cultural Icons



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Name	ANGELI JOYE B. MENDIOLA
Course	CULED 204: Issues in Cultural Education
Professor	RANDY T. NOBLEZA, PHD

Individual Activity

List down cultural icons which you think would best define the culture of your place and give the reason why it is being appreciated by other people. Analyze based on the SOAR matrix.

Cultural Icons of Dasmariñas, Cavite: A SOAR Matrix Analysis

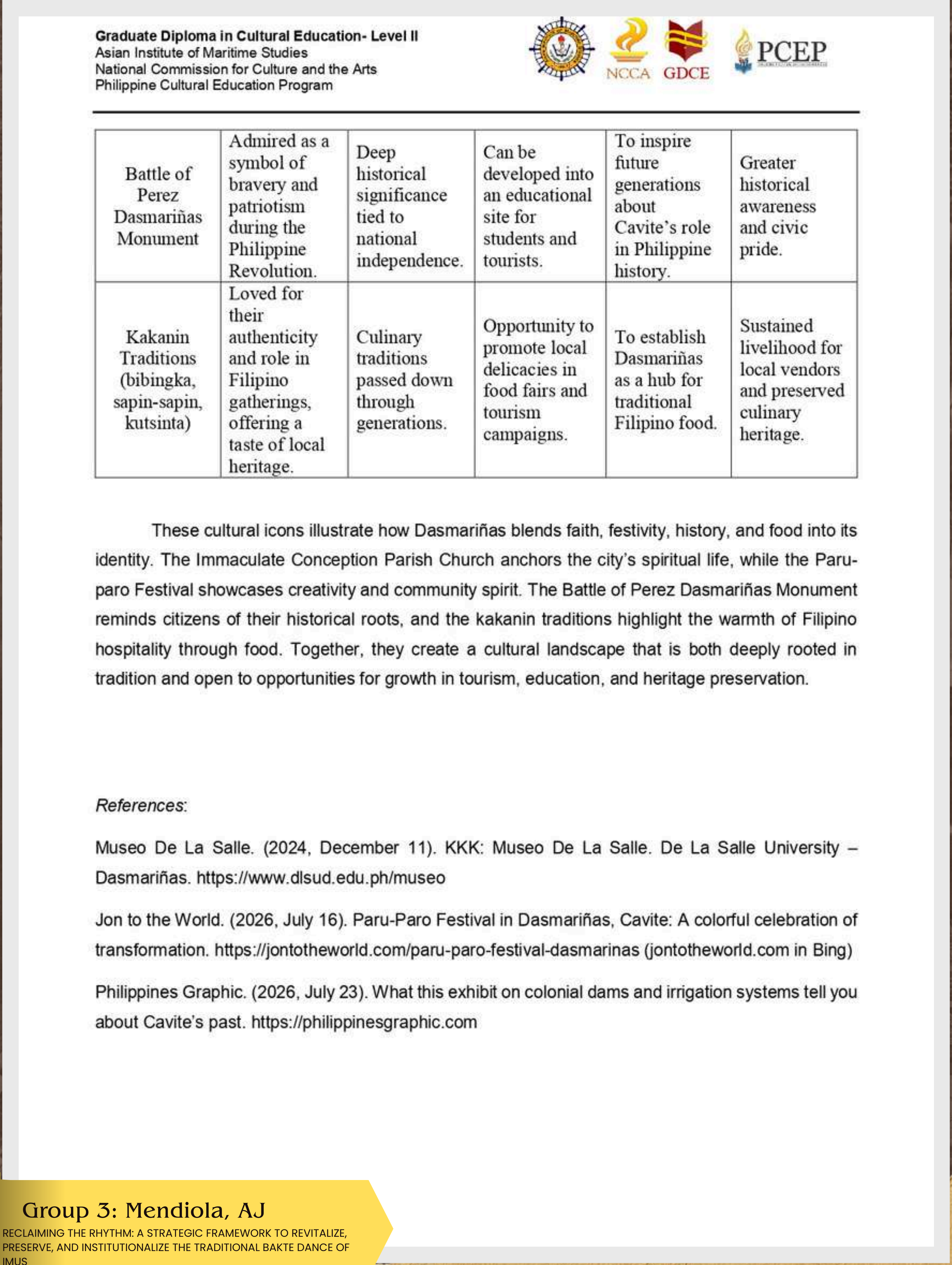
Dasmariñas, one of the most vibrant cities in Cavite, is home to cultural icons that embody its history, traditions, and identity. These icons are not only appreciated locally but also admired by visitors for the way they reflect the community's values and creativity. Using the SOAR (Strengths, Opportunities, Aspirations, Results) framework, the following analysis highlights four cultural symbols that best define Dasmariñas.

Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
Immaculate Conception Parish Church	People value it for its historical depth and spiritual significance, serving as a cornerstone of Catholic faith in the city.	Enduring religious heritage and architectural character.	Potential to expand heritage tourism and faith pilgrimages.	To preserve the church as a living testament of Cavite's Catholic identity.	Strengthened community faith and increased cultural tourism.
Paru-paro Festival	Appreciated for its colorful butterfly-inspired costumes and parades, symbolizing transformation and unity.	Strong community participation and artistic creativity especially during Paru-paro Festival celebrated every November.	Opportunity to promote the festival nationally and internationally.	To be recognized as one of Cavite's premier cultural celebrations.	Enhanced local pride and economic growth through tourism.

Group 3: Mendiola, AJ

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Cultural Icons



Battle of Perez Dasmariñas Monument	Admired as a symbol of bravery and patriotism during the Philippine Revolution.	Deep historical significance tied to national independence.	Can be developed into an educational site for students and tourists.	To inspire future generations about Cavite's role in Philippine history.	Greater historical awareness and civic pride.
Kakanin Traditions (bibingka, sapin-sapin, kutsinta)	Loved for their authenticity and role in Filipino gatherings, offering a taste of local heritage.	Culinary traditions passed down through generations.	Opportunity to promote local delicacies in food fairs and tourism campaigns.	To establish Dasmariñas as a hub for traditional Filipino food.	Sustained livelihood for local vendors and preserved culinary heritage.

These cultural icons illustrate how Dasmariñas blends faith, festivity, history, and food into its identity. The Immaculate Conception Parish Church anchors the city's spiritual life, while the Paru-paro Festival showcases creativity and community spirit. The Battle of Perez Dasmariñas Monument reminds citizens of their historical roots, and the kakanin traditions highlight the warmth of Filipino hospitality through food. Together, they create a cultural landscape that is both deeply rooted in tradition and open to opportunities for growth in tourism, education, and heritage preservation.

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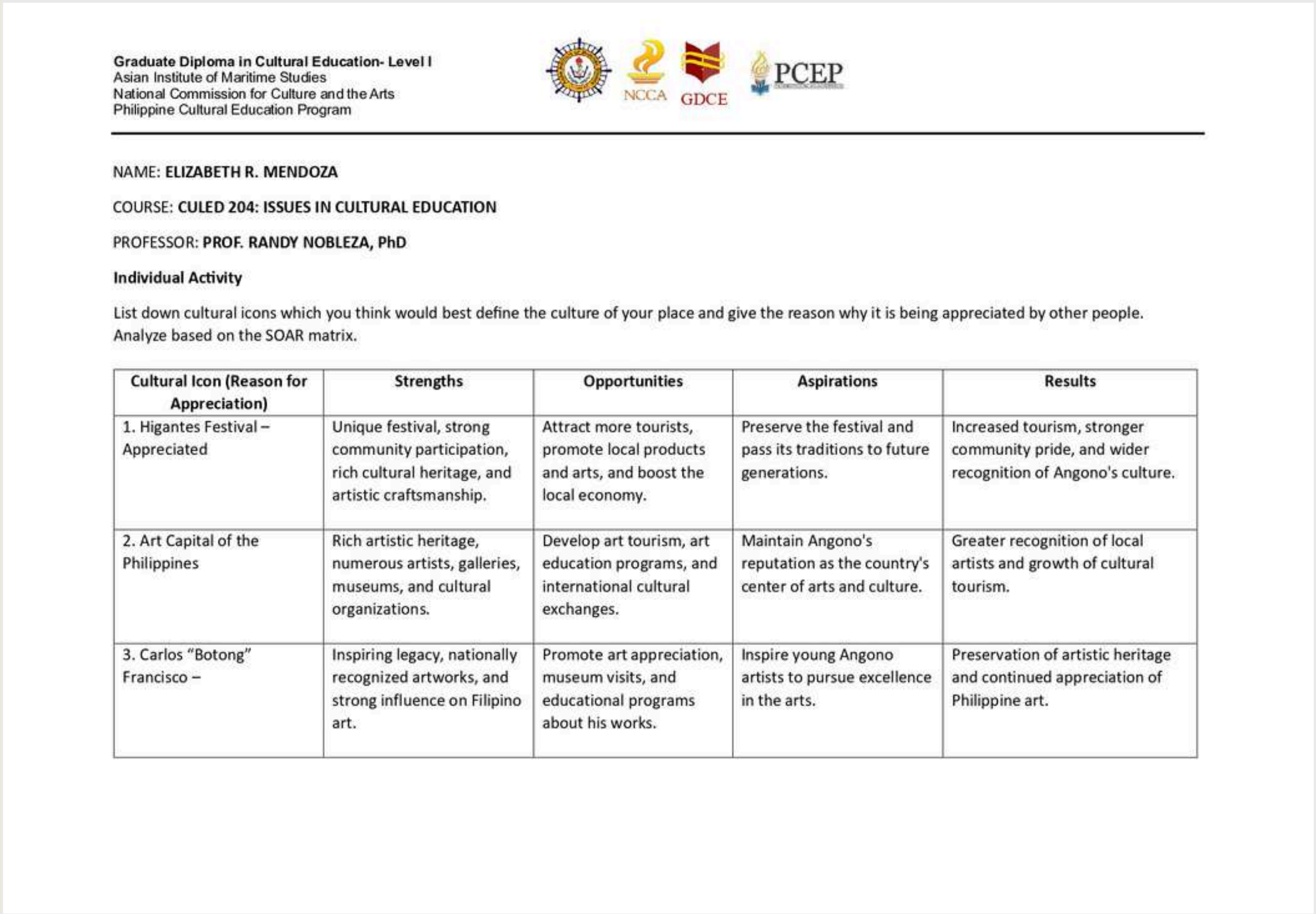
GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 4

APPRECIATIVE INQUIRY USING SOAR

Cultural Icons



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NAME: **ELIZABETH R. MENDOZA**

COURSE: **CULED 204: ISSUES IN CULTURAL EDUCATION**

PROFESSOR: **PROF. RANDY NOBLEZA, PhD**

Individual Activity

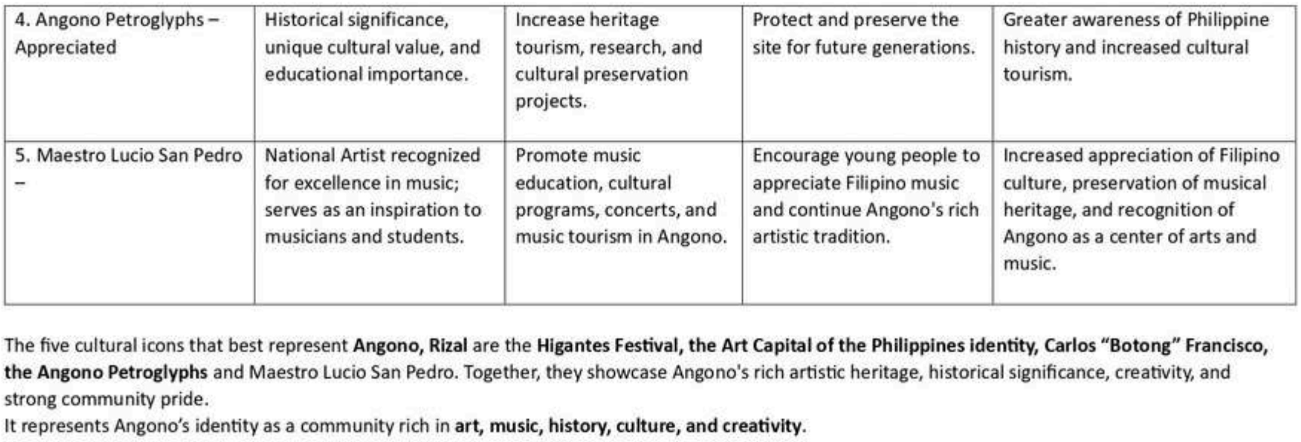
List down cultural icons which you think would best define the culture of your place and give the reason why it is being appreciated by other people. Analyze based on the SOAR matrix.

Cultural Icon (Reason for Appreciation)	Strengths	Opportunities	Aspirations	Results
1. Higantes Festival – Appreciated	Unique festival, strong community participation, rich cultural heritage, and artistic craftsmanship.	Attract more tourists, promote local products and arts, and boost the local economy.	Preserve the festival and pass its traditions to future generations.	Increased tourism, stronger community pride, and wider recognition of Angono's culture.
2. Art Capital of the Philippines	Rich artistic heritage, numerous artists, galleries, museums, and cultural organizations.	Develop art tourism, art education programs, and international cultural exchanges.	Maintain Angono's reputation as the country's center of arts and culture.	Greater recognition of local artists and growth of cultural tourism.
3. Carlos "Botong" Francisco –	Inspiring legacy, nationally recognized artworks, and strong influence on Filipino art.	Promote art appreciation, museum visits, and educational programs about his works.	Inspire young Angono artists to pursue excellence in the arts.	Preservation of artistic heritage and continued appreciation of Philippine art.

Group 3: Mendoza, E

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS

Cultural Icons



4. Angono Petroglyphs – Appreciated	Historical significance, unique cultural value, and educational importance.	Increase heritage tourism, research, and cultural preservation projects.	Protect and preserve the site for future generations.	Greater awareness of Philippine history and increased cultural tourism.
5. Maestro Lucio San Pedro –	National Artist recognized for excellence in music; serves as an inspiration to musicians and students.	Promote music education, cultural programs, concerts, and music tourism in Angono.	Encourage young people to appreciate Filipino music and continue Angono's rich artistic tradition.	Increased appreciation of Filipino culture, preservation of musical heritage, and recognition of Angono as a center of arts and music.

The five cultural icons that best represent **Angono, Rizal** are the **Higantes Festival, the Art Capital of the Philippines identity, Carlos "Botong" Francisco, the Angono Petroglyphs** and Maestro Lucio San Pedro. Together, they showcase Angono's rich artistic heritage, historical significance, creativity, and strong community pride.

It represents Angono's identity as a community rich in **art, music, history, culture, and creativity**.

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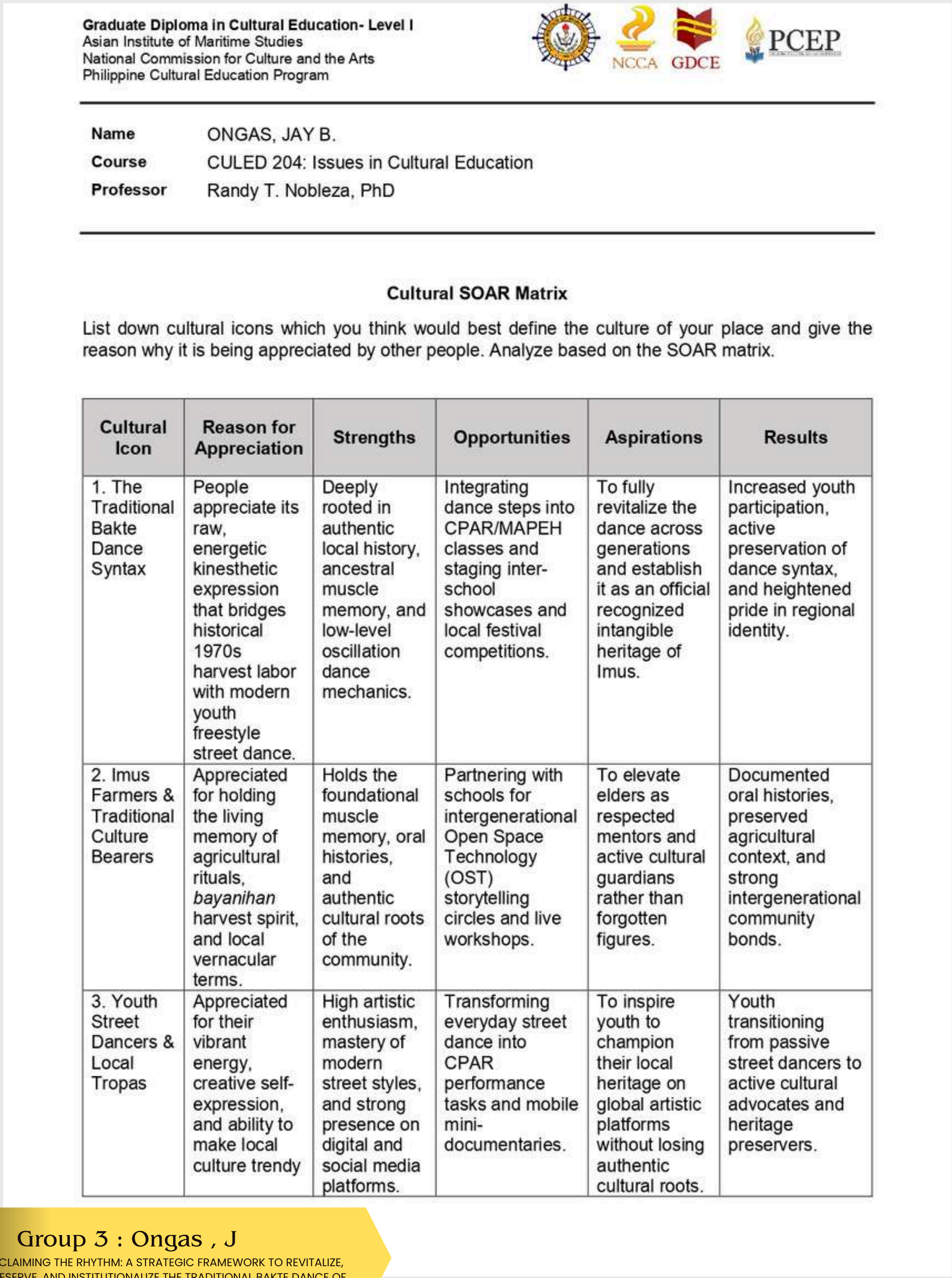

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Name	ONGAS, JAY B.
Course	CULED 204: Issues in Cultural Education
Professor	Randy T. Nobleza, PhD

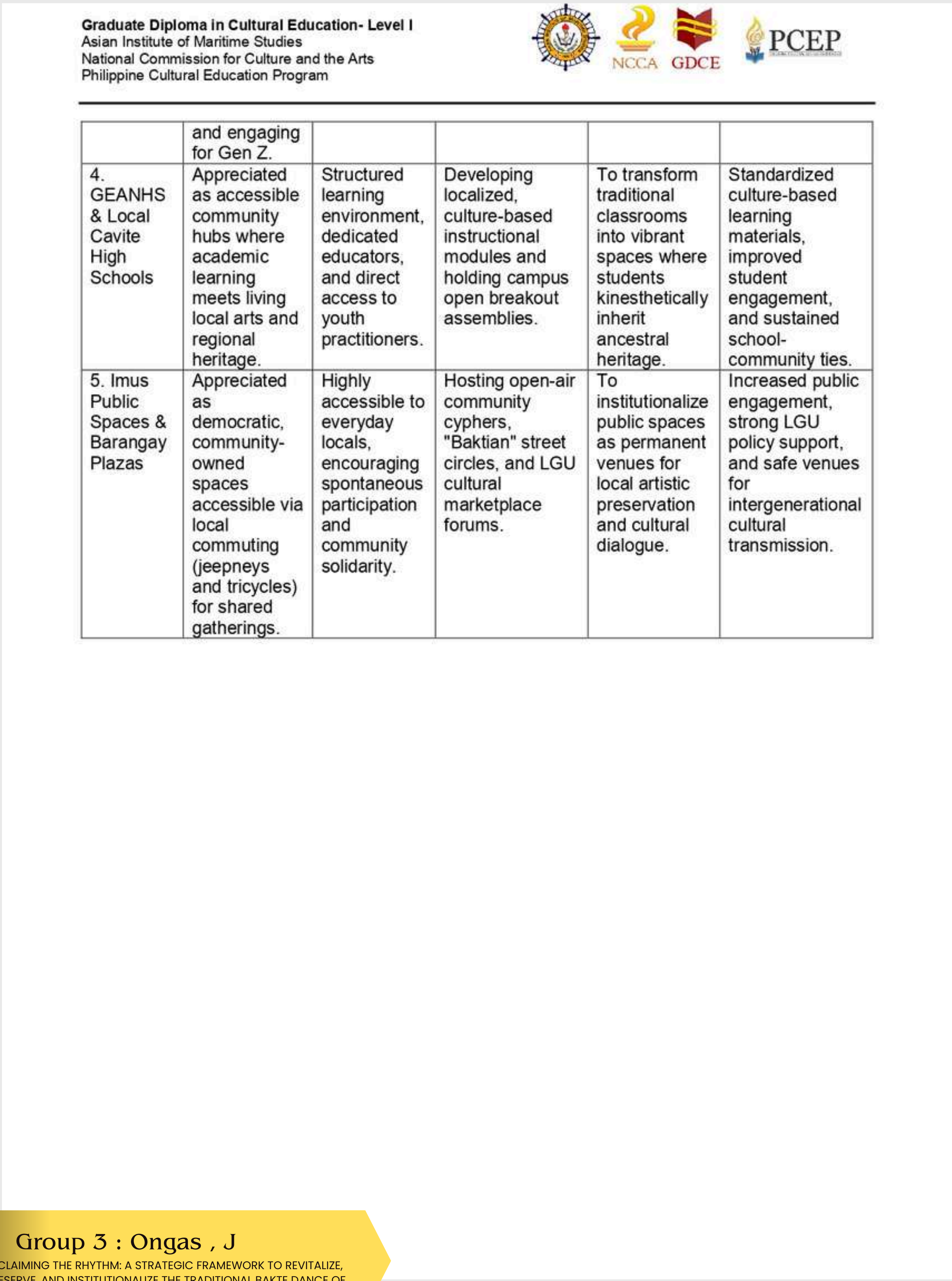
Cultural SOAR Matrix

List down cultural icons which you think would best define the culture of your place and give the reason why it is being appreciated by other people. Analyze based on the SOAR matrix.

Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
1. The Traditional Bakte Dance Syntax	People appreciate its raw, energetic kinesthetic expression that bridges historical 1970s harvest labor with modern youth freestyle street dance.	Deeply rooted in authentic local history, ancestral muscle memory, and low-level oscillation dance mechanics.	Integrating dance steps into CPAR/MAPEH classes and staging inter-school showcases and local festival competitions.	To fully revitalize the dance across generations and establish it as an official recognized intangible heritage of Imus.	Increased youth participation, active preservation of dance syntax, and heightened pride in regional identity.
2. Imus Farmers & Traditional Culture Bearers	Appreciated for holding the living memory of agricultural rituals, *bayanihan* harvest spirit, and local vernacular terms.	Holds the foundational muscle memory, oral histories, and authentic cultural roots of the community.	Partnering with schools for intergenerational Open Space Technology (OST) storytelling circles and live workshops.	To elevate elders as respected mentors and active cultural guardians rather than forgotten figures.	Documented oral histories, preserved agricultural context, and strong intergenerational community bonds.
3. Youth Street Dancers & Local Tropas	Appreciated for their vibrant energy, creative self-expression, and ability to make local culture trendy	High artistic enthusiasm, mastery of modern street styles, and strong presence on digital and social media platforms.	Transforming everyday street dance into CPAR performance tasks and mobile mini-documentaries.	To inspire youth to champion their local heritage on global artistic platforms without losing authentic cultural roots.	Youth transitioning from passive street dancers to active cultural advocates and heritage preservers.

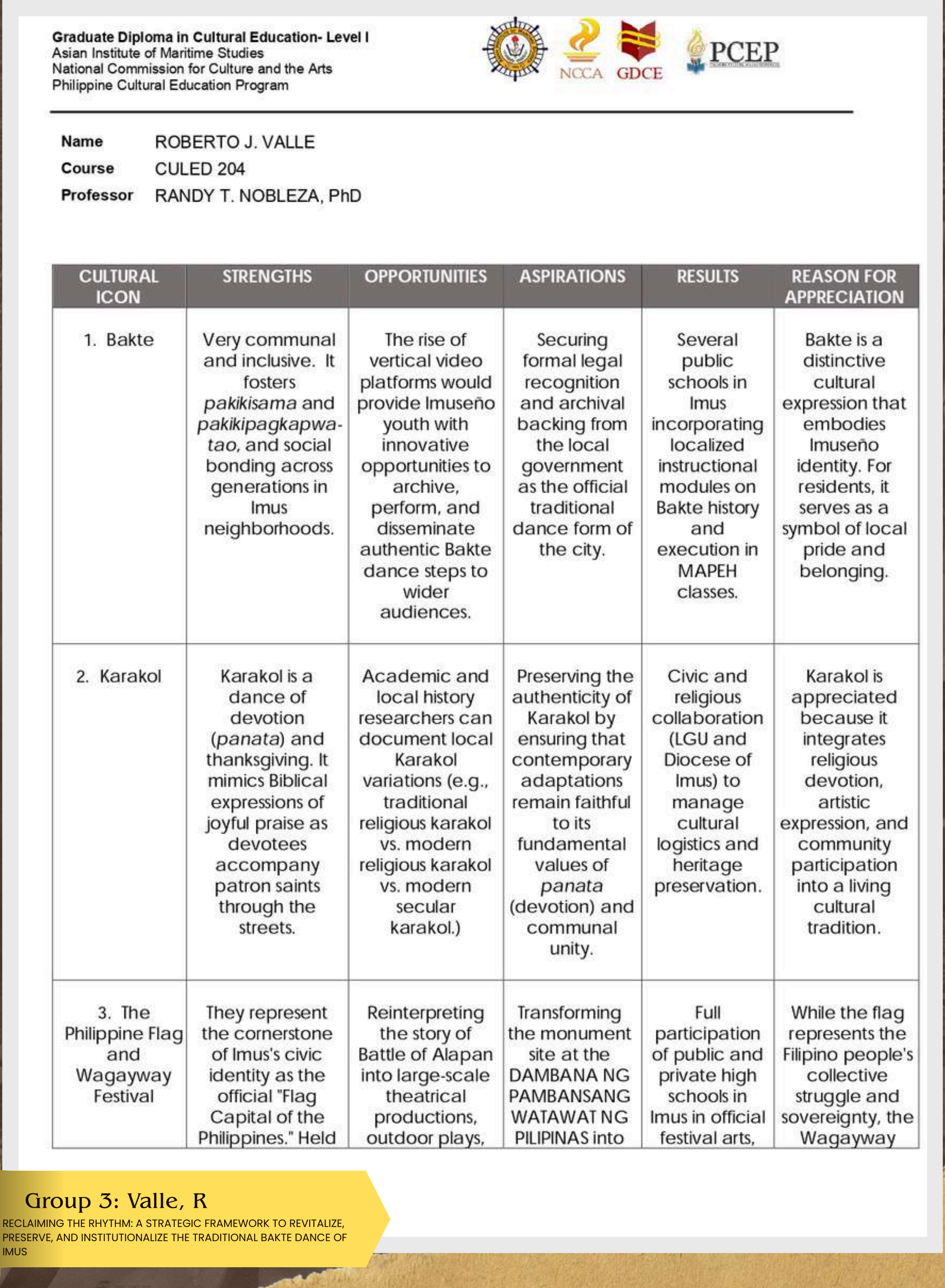
Group 3 : Ongas , J

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE, AND INSTITUTIONALIZE THE TRADITIONAL BAKTE DANCE OF IMUS



	and engaging for Gen Z.				
4. GEANHS & Local Cavite High Schools	Appreciated as accessible community hubs where academic learning meets living local arts and regional heritage.	Structured learning environment, dedicated educators, and direct access to youth practitioners.	Developing localized, culture-based instructional modules and holding campus open breakout assemblies.	To transform traditional classrooms into vibrant spaces where students kinesthetically inherit ancestral heritage.	Standardized culture-based learning materials, improved student engagement, and sustained school-community ties.
5. Imus Public Spaces & Barangay Plazas	Appreciated as democratic, community-owned spaces accessible via local commuting (jeepneys and tricycles) for shared gatherings.	Highly accessible to everyday locals, encouraging spontaneous participation and community solidarity.	Hosting open-air community cyphers, "Baktian" street circles, and LGU cultural marketplace forums.	To institutionalize public spaces as permanent venues for local artistic preservation and cultural dialogue.	Increased public engagement, strong LGU policy support, and safe venues for intergenerational cultural transmission.

Cultural Icons



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NCCA GDCE PCEP

Name	ROBERTO J. VALLE
Course	CULED 204
Professor	RANDY T. NOBLEZA, PhD

CULTURAL ICON	STRENGTHS	OPPORTUNITIES	ASPIRATIONS	RESULTS	REASON FOR APPRECIATION
1. Bakte	Very communal and inclusive. It fosters *pakikisama* and *pakikipagkapwa-tao*, and social bonding across generations in Imus neighborhoods.	The rise of vertical video platforms would provide Imuseño youth with innovative opportunities to archive, perform, and disseminate authentic Bakte dance steps to wider audiences.	Securing formal legal recognition and archival backing from the local government as the official traditional dance form of the city.	Several public schools in Imus incorporating localized instructional modules on Bakte history and execution in MAPEH classes.	Bakte is a distinctive cultural expression that embodies Imuseño identity. For residents, it serves as a symbol of local pride and belonging.
2. Karakol	Karakol is a dance of devotion (*panata*) and thanksgiving. It mimics Biblical expressions of joyful praise as devotees accompany patron saints through the streets.	Academic and local history researchers can document local Karakol variations (e.g., traditional religious karakol vs. modern religious karakol vs. modern secular karakol.)	Preserving the authenticity of Karakol by ensuring that contemporary adaptations remain faithful to its fundamental values of *panata* (devotion) and communal unity.	Civic and religious collaboration (LGU and Diocese of Imus) to manage cultural logistics and heritage preservation.	Karakol is appreciated because it integrates religious devotion, artistic expression, and community participation into a living cultural tradition.
3. The Philippine Flag and Wagayway Festival	They represent the cornerstone of Imus's civic identity as the official "Flag Capital of the Philippines." Held	Reinterpreting the story of Battle of Alapan into large-scale theatrical productions, outdoor plays,	Transforming the monument site at the DAMBANA NG PAMBANSANG WATAWAT NG PILIPINAS into	Full participation of public and private high schools in Imus in official festival arts,	While the flag represents the Filipino people's collective struggle and sovereignty, the Wagayway

Group 3: Valle, R

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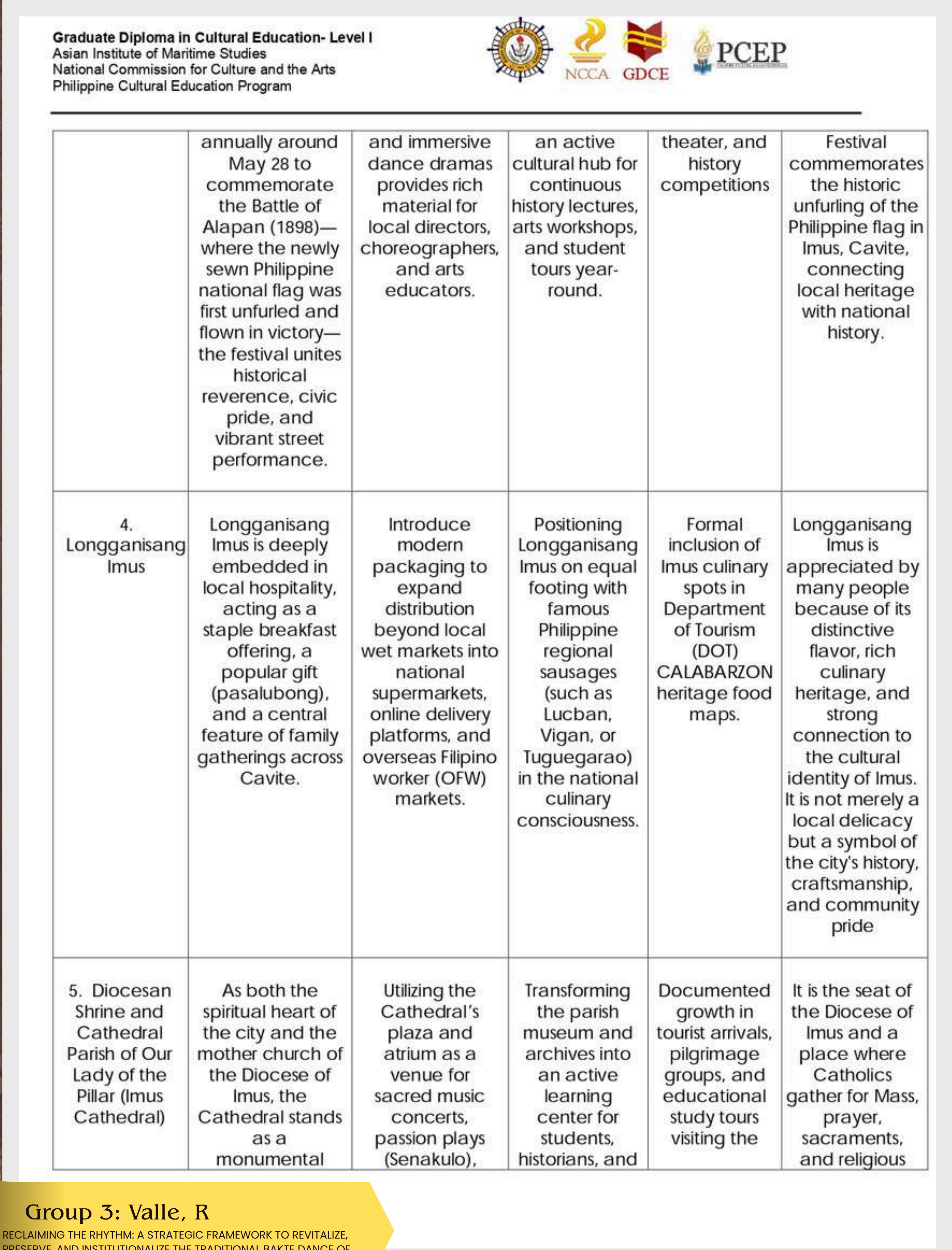
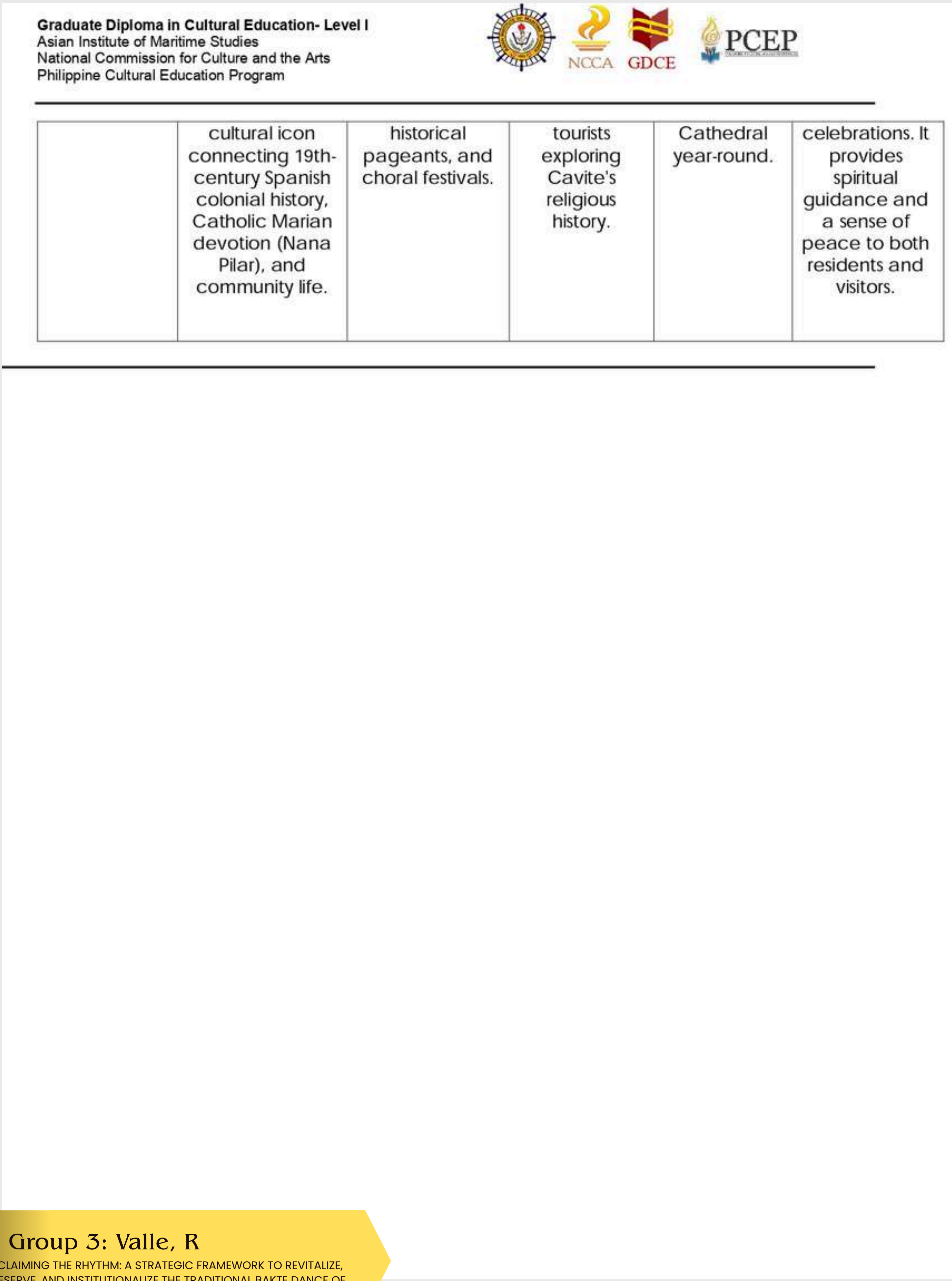


	annually around May 28 to commemorate the Battle of Alapan (1898)—where the newly sewn Philippine national flag was first unfurled and flown in victory—the festival unites historical reverence, civic pride, and vibrant street performance.	and immersive dance dramas provides rich material for local directors, choreographers, and arts educators.	an active cultural hub for continuous history lectures, arts workshops, and student tours year-round.	theater, and history competitions	Festival commemorates the historic unfurling of the Philippine flag in Imus, Cavite, connecting local heritage with national history.
4. Longganisang Imus	Longganisang Imus is deeply embedded in local hospitality, acting as a staple breakfast offering, a popular gift (pasalubong), and a central feature of family gatherings across Cavite.	Introduce modern packaging to expand distribution beyond local wet markets into national supermarkets, online delivery platforms, and overseas Filipino worker (OFW) markets.	Positioning Longganisang Imus on equal footing with famous Philippine regional sausages (such as Lucban, Vigan, or Tuguegarao) in the national culinary consciousness.	Formal inclusion of Imus culinary spots in Department of Tourism (DOT) CALABARZON heritage food maps.	Longganisang Imus is appreciated by many people because of its distinctive flavor, rich culinary heritage, and strong connection to the cultural identity of Imus. It is not merely a local delicacy but a symbol of the city's history, craftsmanship, and community pride
5. Diocesan Shrine and Cathedral Parish of Our Lady of the Pillar (Imus Cathedral)	As both the spiritual heart of the city and the mother church of the Diocese of Imus, the Cathedral stands as a monumental	Utilizing the Cathedral's plaza and atrium as a venue for sacred music concerts, passion plays (Senakulo),	Transforming the parish museum and archives into an active learning center for students, historians, and	Documented growth in tourist arrivals, pilgrimage groups, and educational study tours visiting the	It is the seat of the Diocese of Imus and a place where Catholics gather for Mass, prayer, sacraments, and religious

Cultural Icons



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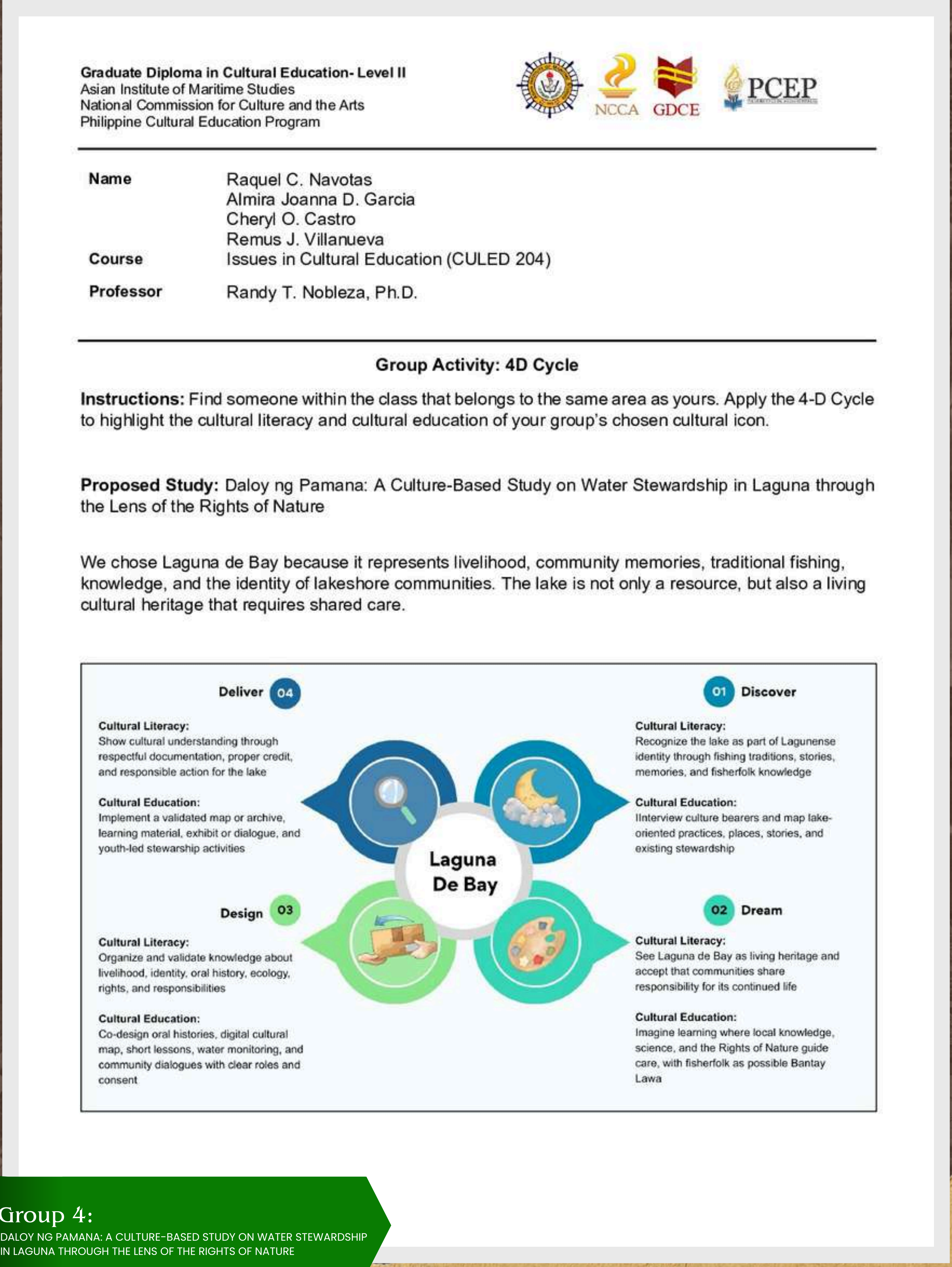
	cultural icon connecting 19th-century Spanish colonial history, Catholic Marian devotion (Nana Pilar), and community life.	historical pageants, and choral festivals.	tourists exploring Cavite's religious history.	Cathedral year-round.	celebrations. It provides spiritual guidance and a sense of peace to both residents and visitors.

Cultural Icons



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Philippine Cultural Education Program

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Course	Issues in Cultural Education (CULED 204)
Professor	Randy T. Nobleza, Ph.D.

Group Activity: 4D Cycle

Instructions: Find someone within the class that belongs to the same area as yours. Apply the 4-D Cycle to highlight the cultural literacy and cultural education of your group's chosen cultural icon.

Proposed Study: Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Laguna through the Lens of the Rights of Nature

We chose Laguna de Bay because it represents livelihood, community memories, traditional fishing, knowledge, and the identity of lakeshore communities. The lake is not only a resource, but also a living cultural heritage that requires shared care.

Laguna De Bay

01 Discover

Cultural Literacy:
Recognize the lake as part of Lagunense identity through fishing traditions, stories, memories, and fisherfolk knowledge

Cultural Education:
IInterview culture bearers and map lake-oriented practices, places, stories, and existing stewardship

02 Dream

Cultural Literacy:
See Laguna de Bay as living heritage and accept that communities share responsibility for its continued life

Cultural Education:
Imagine learning where local knowledge, science, and the Rights of Nature guide care, with fisherfolk as possible Bantay Lawa

Design 03

Cultural Literacy:
Organize and validate knowledge about livelihood, identity, oral history, ecology, rights, and responsibilities

Cultural Education:
Co-design oral histories, digital cultural map, short lessons, water monitoring, and community dialogues with clear roles and consent

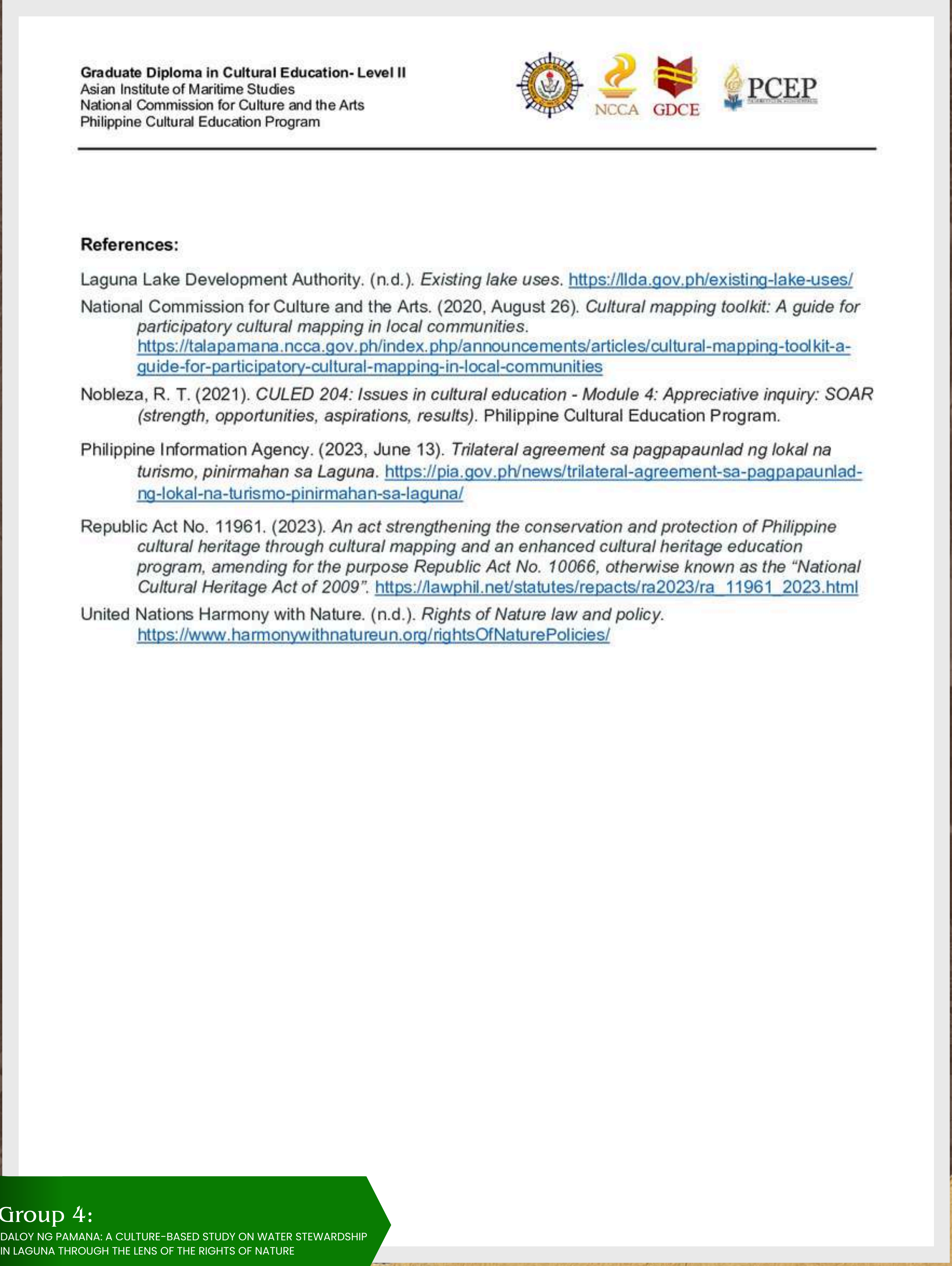
Deliver 04

Cultural Literacy:
Show cultural understanding through respectful documentation, proper credit, and responsible action for the lake

Cultural Education:
Implement a validated map or archive, learning material, exhibit or dialogue, and youth-led stewardship activities

Group 4:

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE



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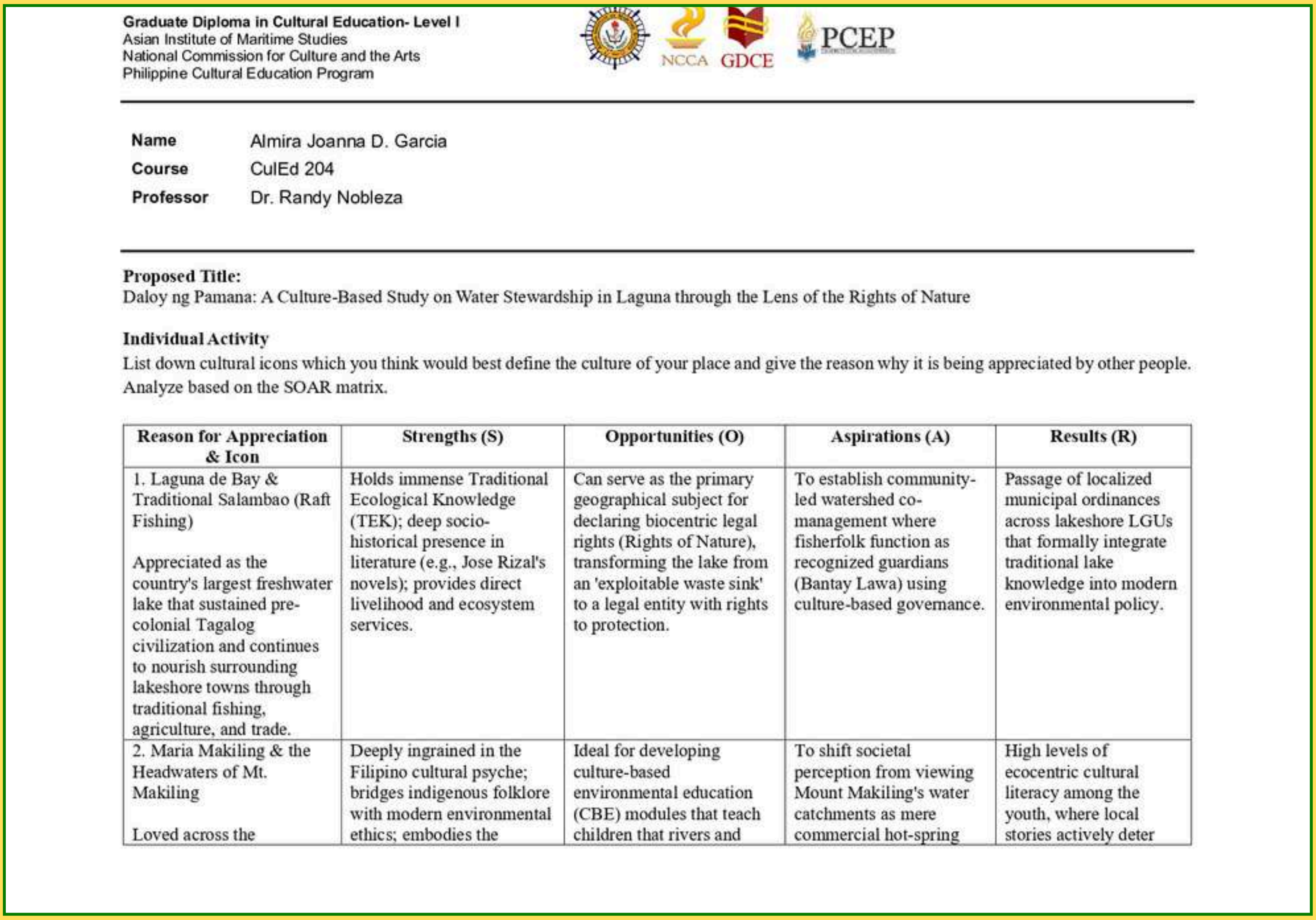
GRADUATE DIPLOMA IN
CULTURAL EDUCATION

MODULE 4

APPRECIATIVE INQUIRY USING SOAR

Cultural Icons



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Name	Almira Joanna D. Garcia
Course	CulEd 204
Professor	Dr. Randy Nobleza

Proposed Title:
Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Laguna through the Lens of the Rights of Nature

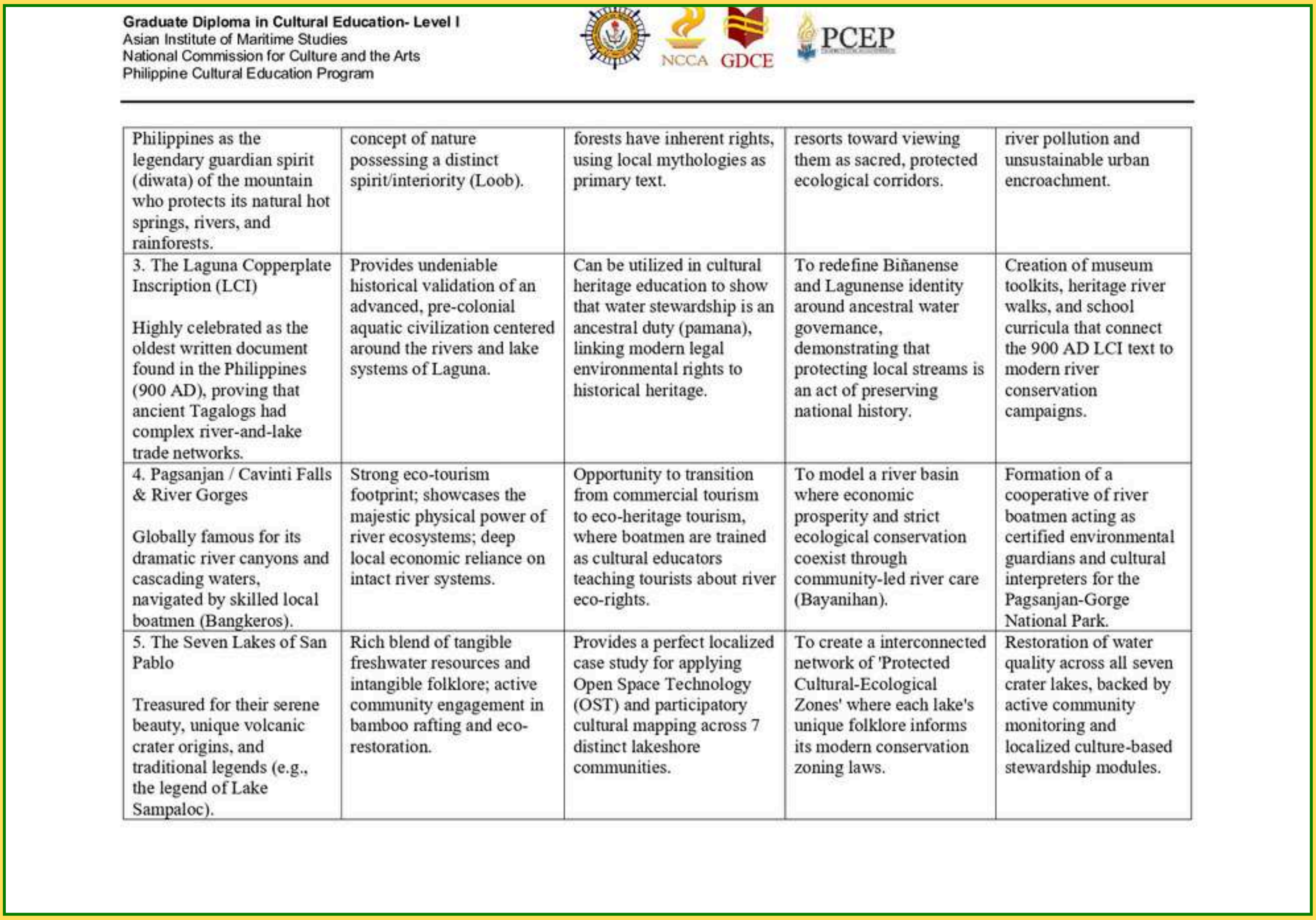
Individual Activity
List down cultural icons which you think would best define the culture of your place and give the reason why it is being appreciated by other people. Analyze based on the SOAR matrix.

Reason for Appreciation & Icon	Strengths (S)	Opportunities (O)	Aspirations (A)	Results (R)
1. Laguna de Bay & Traditional Salambao (Raft Fishing) Appreciated as the country's largest freshwater lake that sustained pre-colonial Tagalog civilization and continues to nourish surrounding lakeshore towns through traditional fishing, agriculture, and trade.	Holds immense Traditional Ecological Knowledge (TEK); deep socio-historical presence in literature (e.g., Jose Rizal's novels); provides direct livelihood and ecosystem services.	Can serve as the primary geographical subject for declaring biocentric legal rights (Rights of Nature), transforming the lake from an 'exploitable waste sink' to a legal entity with rights to protection.	To establish community-led watershed co-management where fisherfolk function as recognized guardians (Bantay Lawa) using culture-based governance.	Passage of localized municipal ordinances across lakeshore LGUs that formally integrate traditional lake knowledge into modern environmental policy.
2. Maria Makiling & the Headwaters of Mt. Makiling Loved across the	Deeply ingrained in the Filipino cultural psyche; bridges indigenous folklore with modern environmental ethics; embodies the	Ideal for developing culture-based environmental education (CBE) modules that teach children that rivers and	To shift societal perception from viewing Mount Makiling's water catchments as mere commercial hot-spring	High levels of ecocentric cultural literacy among the youth, where local stories actively deter

Group 4: Garcia, AJ

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

Cultural Icons



Philippines as the legendary guardian spirit (diwata) of the mountain who protects its natural hot springs, rivers, and rainforests.	concept of nature possessing a distinct spirit/interiority (Loob).	forests have inherent rights, using local mythologies as primary text.	resorts toward viewing them as sacred, protected ecological corridors.	river pollution and unsustainable urban encroachment.
3. The Laguna Copperplate Inscription (LCI) Highly celebrated as the oldest written document found in the Philippines (900 AD), proving that ancient Tagalogs had complex river-and-lake trade networks.	Provides undeniable historical validation of an advanced, pre-colonial aquatic civilization centered around the rivers and lake systems of Laguna.	Can be utilized in cultural heritage education to show that water stewardship is an ancestral duty (pamana), linking modern legal environmental rights to historical heritage.	To redefine Biñanense and Lagunense identity around ancestral water governance, demonstrating that protecting local streams is an act of preserving national history.	Creation of museum toolkits, heritage river walks, and school curricula that connect the 900 AD LCI text to modern river conservation campaigns.
4. Pagsanjan / Cavinti Falls & River Gorges Globally famous for its dramatic river canyons and cascading waters, navigated by skilled local boatmen (Bangkeros).	Strong eco-tourism footprint; showcases the majestic physical power of river ecosystems; deep local economic reliance on intact river systems.	Opportunity to transition from commercial tourism to eco-heritage tourism, where boatmen are trained as cultural educators teaching tourists about river eco-rights.	To model a river basin where economic prosperity and strict ecological conservation coexist through community-led river care (Bayanihan).	Formation of a cooperative of river boatmen acting as certified environmental guardians and cultural interpreters for the Pagsanjan-Gorge National Park.
5. The Seven Lakes of San Pablo Treasured for their serene beauty, unique volcanic crater origins, and traditional legends (e.g., the legend of Lake Sampaloc).	Rich blend of tangible freshwater resources and intangible folklore; active community engagement in bamboo rafting and eco-restoration.	Provides a perfect localized case study for applying Open Space Technology (OST) and participatory cultural mapping across 7 distinct lakeshore communities.	To create a interconnected network of 'Protected Cultural-Ecological Zones' where each lake's unique folklore informs its modern conservation zoning laws.	Restoration of water quality across all seven crater lakes, backed by active community monitoring and localized culture-based stewardship modules.

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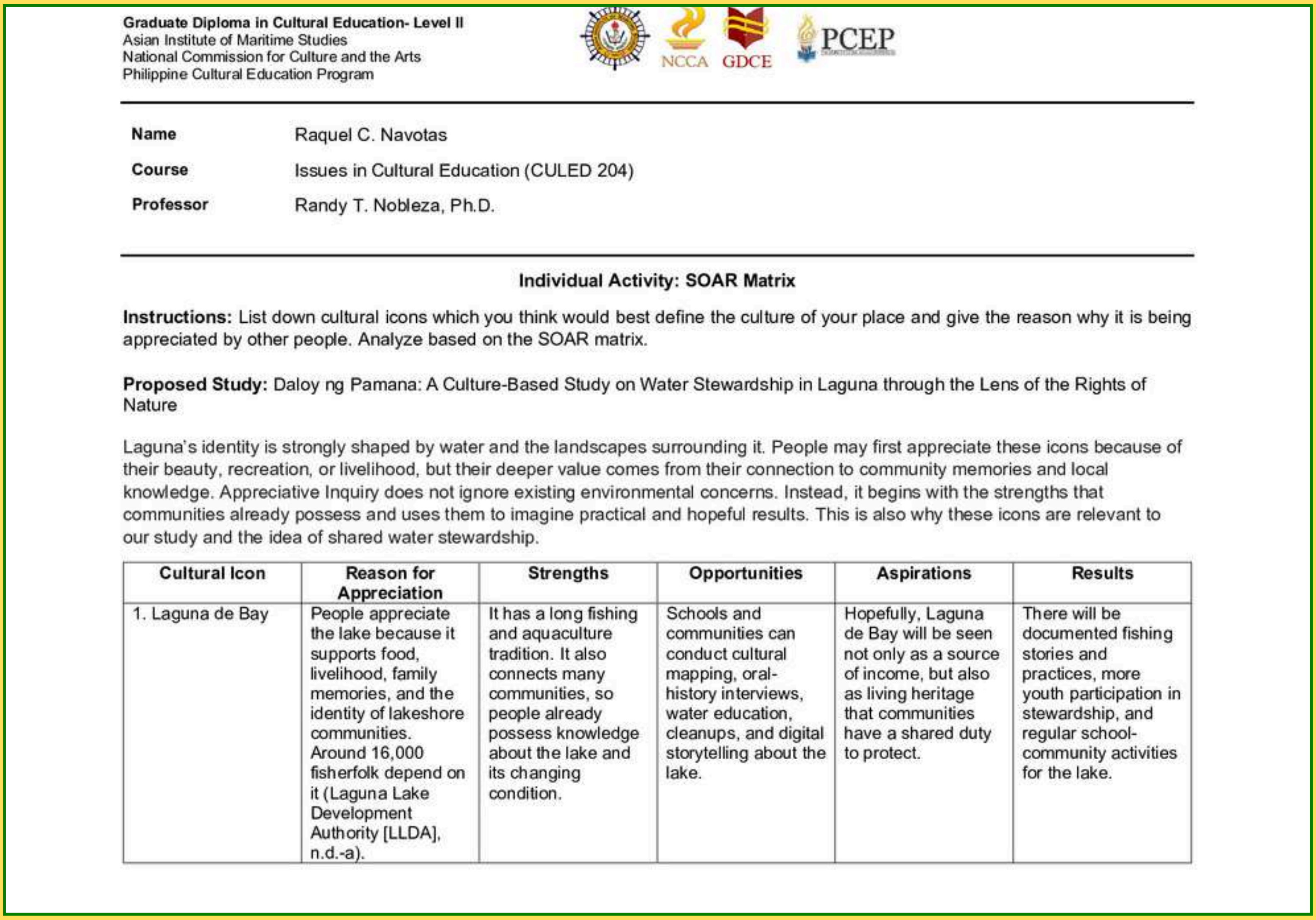
GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 4

APPRECIATIVE INQUIRY USING SOAR

Cultural Icons



Graduate Diploma in Cultural Education- Level II
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

NCCA GDCE PCEP

Name	Raquel C. Navotas
Course	Issues in Cultural Education (CULED 204)
Professor	Randy T. Nobleza, Ph.D.

Individual Activity: SOAR Matrix

Instructions: List down cultural icons which you think would best define the culture of your place and give the reason why it is being appreciated by other people. Analyze based on the SOAR matrix.

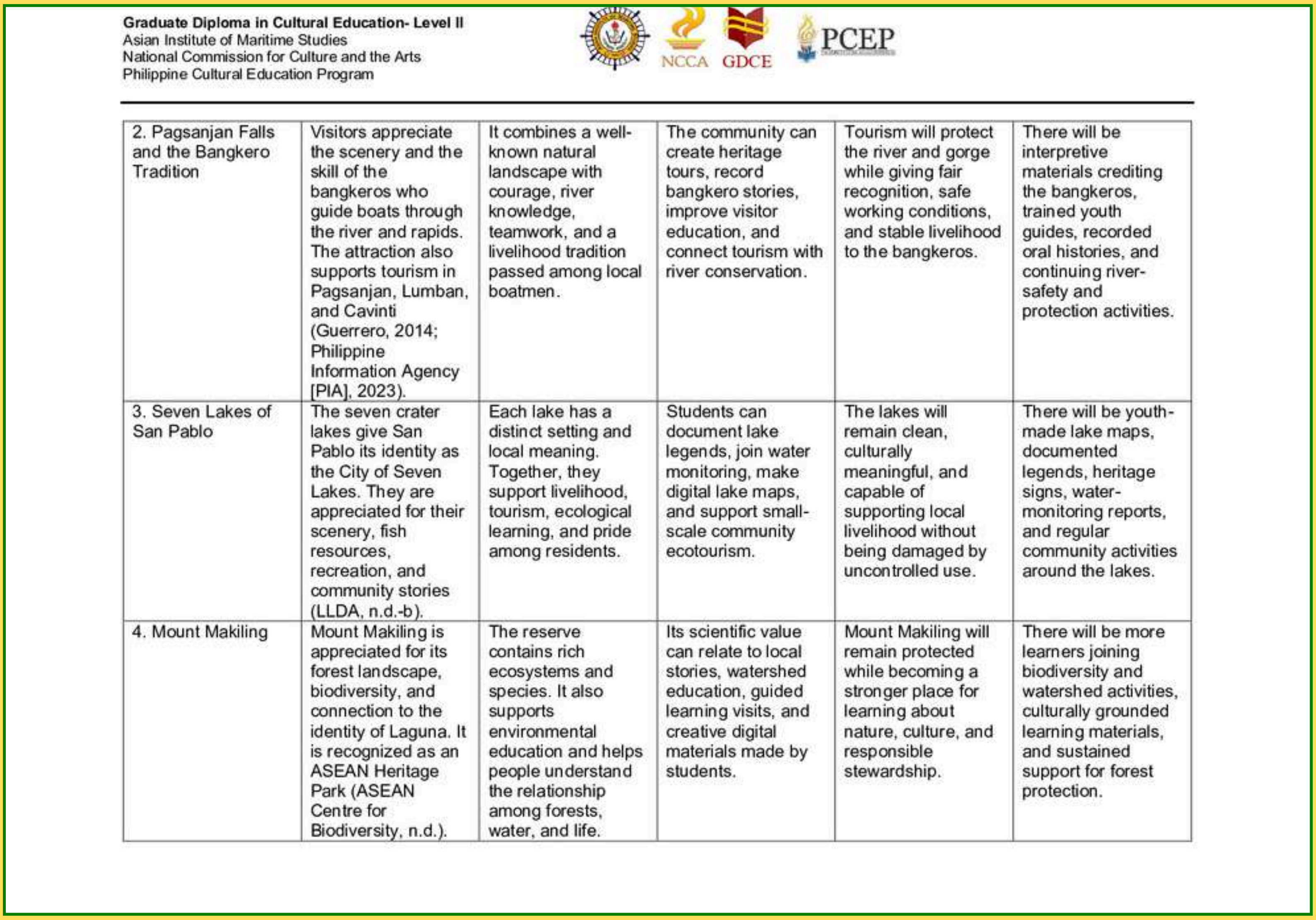
Proposed Study: Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Laguna through the Lens of the Rights of Nature

Laguna's identity is strongly shaped by water and the landscapes surrounding it. People may first appreciate these icons because of their beauty, recreation, or livelihood, but their deeper value comes from their connection to community memories and local knowledge. Appreciative Inquiry does not ignore existing environmental concerns. Instead, it begins with the strengths that communities already possess and uses them to imagine practical and hopeful results. This is also why these icons are relevant to our study and the idea of shared water stewardship.

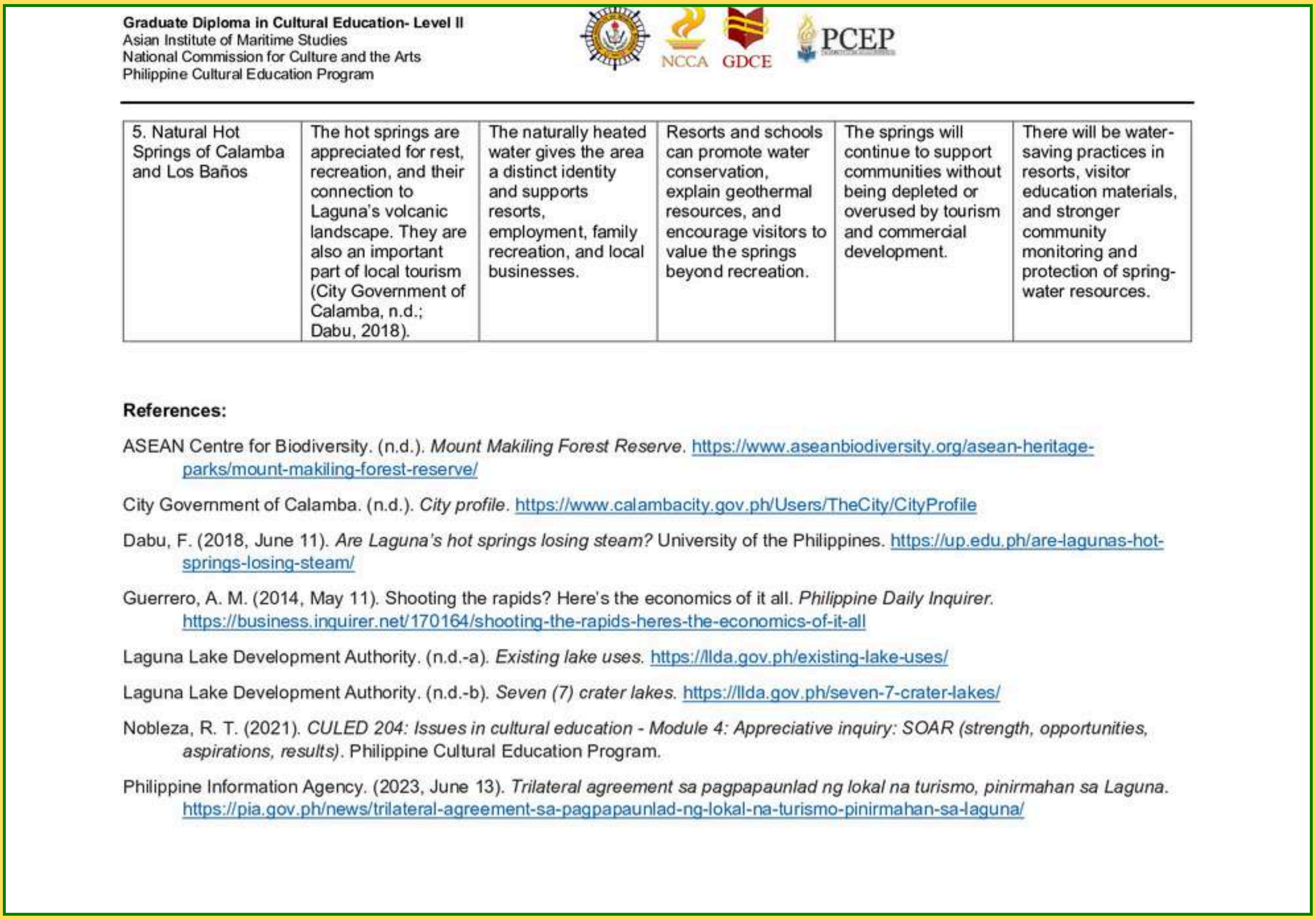
Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
1. Laguna de Bay	People appreciate the lake because it supports food, livelihood, family memories, and the identity of lakeshore communities. Around 16,000 fisherfolk depend on it (Laguna Lake Development Authority [LLDA], n.d.-a).	It has a long fishing and aquaculture tradition. It also connects many communities, so people already possess knowledge about the lake and its changing condition.	Schools and communities can conduct cultural mapping, oral-history interviews, water education, cleanups, and digital storytelling about the lake.	Hopefully, Laguna de Bay will be seen not only as a source of income, but also as living heritage that communities have a shared duty to protect.	There will be documented fishing stories and practices, more youth participation in stewardship, and regular school-community activities for the lake.

Group 4: Navotas, R

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE



2. Pagsanjan Falls and the Bangkero Tradition	Visitors appreciate the scenery and the skill of the bangkeros who guide boats through the river and rapids. The attraction also supports tourism in Pagsanjan, Lumban, and Cavinti (Guerrero, 2014; Philippine Information Agency [PIA], 2023).	It combines a well-known natural landscape with courage, river knowledge, teamwork, and a livelihood tradition passed among local boatmen.	The community can create heritage tours, record bangkero stories, improve visitor education, and connect tourism with river conservation.	Tourism will protect the river and gorge while giving fair recognition, safe working conditions, and stable livelihood to the bangkeros.	There will be interpretive materials crediting the bangkeros, trained youth guides, recorded oral histories, and continuing river-safety and protection activities.
3. Seven Lakes of San Pablo	The seven crater lakes give San Pablo its identity as the City of Seven Lakes. They are appreciated for their scenery, fish resources, recreation, and community stories (LLDA, n.d.-b).	Each lake has a distinct setting and local meaning. Together, they support livelihood, tourism, ecological learning, and pride among residents.	Students can document lake legends, join water monitoring, make digital lake maps, and support small-scale community ecotourism.	The lakes will remain clean, culturally meaningful, and capable of supporting local livelihood without being damaged by uncontrolled use.	There will be youth-made lake maps, documented legends, heritage signs, water-monitoring reports, and regular community activities around the lakes.
4. Mount Makiling	Mount Makiling is appreciated for its forest landscape, biodiversity, and connection to the identity of Laguna. It is recognized as an ASEAN Heritage Park (ASEAN Centre for Biodiversity, n.d.).	The reserve contains rich ecosystems and species. It also supports environmental education and helps people understand the relationship among forests, water, and life.	Its scientific value can relate to local stories, watershed education, guided learning visits, and creative digital materials made by students.	Mount Makiling will remain protected while becoming a stronger place for learning about nature, culture, and responsible stewardship.	There will be more learners joining biodiversity and watershed activities, culturally grounded learning materials, and sustained support for forest protection.



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Asian Institute of Maritime Studies
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Philippine Cultural Education Program

5. Natural Hot Springs of Calamba and Los Baños	The hot springs are appreciated for rest, recreation, and their connection to Laguna's volcanic landscape. They are also an important part of local tourism (City Government of Calamba, n.d.; Dabu, 2018).	The naturally heated water gives the area a distinct identity and supports resorts, employment, family recreation, and local businesses.	Resorts and schools can promote water conservation, explain geothermal resources, and encourage visitors to value the springs beyond recreation.	The springs will continue to support communities without being depleted or overused by tourism and commercial development.	There will be water-saving practices in resorts, visitor education materials, and stronger community monitoring and protection of spring-water resources.

References:

ASEAN Centre for Biodiversity. (n.d.). *Mount Makiling Forest Reserve*. https://www.aseanbiodiversity.org/asean-heritage-parks/mount-makiling-forest-reserve/

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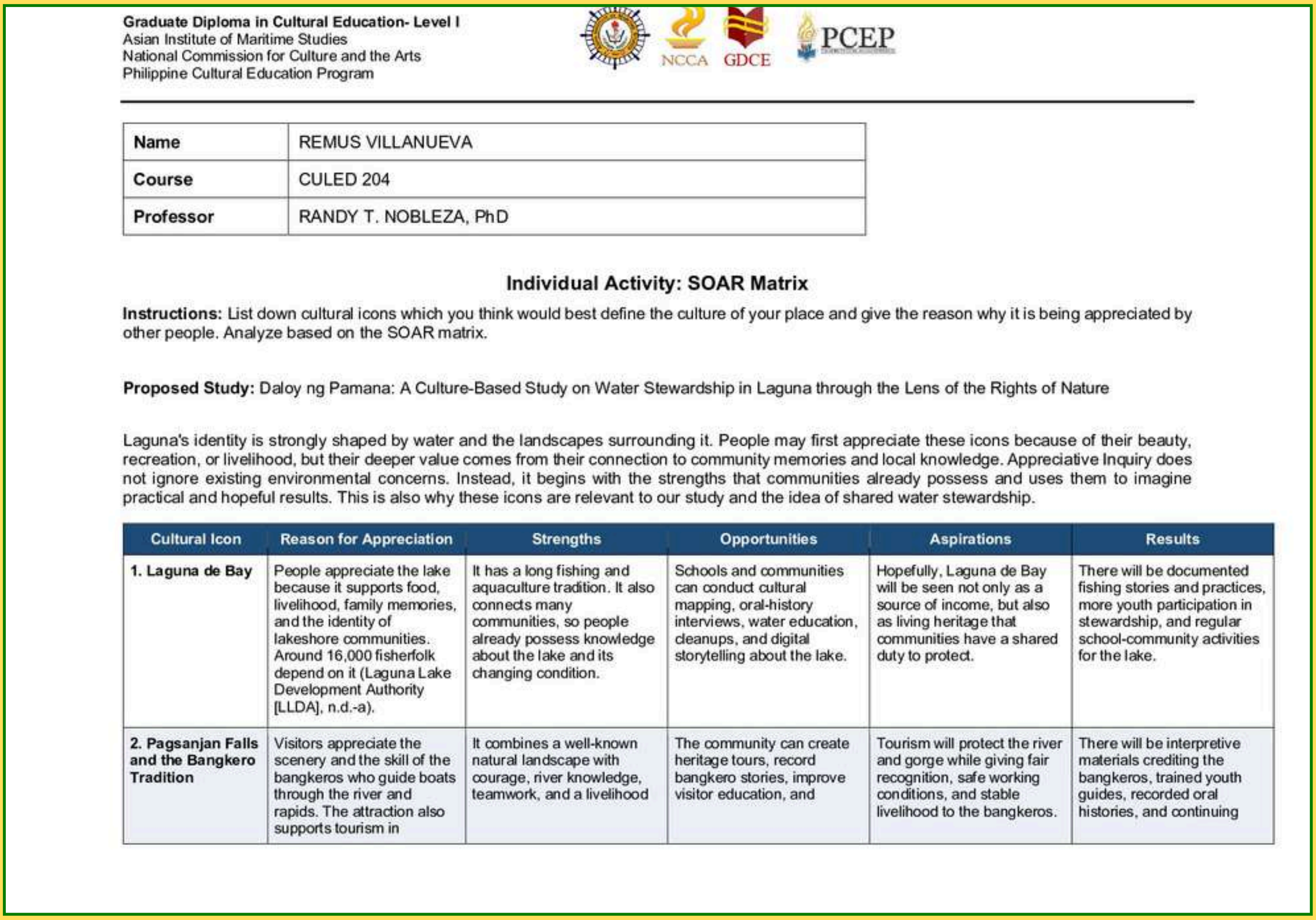
GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 4

APPRECIATIVE INQUIRY USING SOAR

Cultural Icons



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	REMUS VILLANUEVA
Course	CULED 204
Professor	RANDY T. NOBLEZA, PhD

Individual Activity: SOAR Matrix

Instructions: List down cultural icons which you think would best define the culture of your place and give the reason why it is being appreciated by other people. Analyze based on the SOAR matrix.

Proposed Study: Daloy ng Pamana: A Culture-Based Study on Water Stewardship in Laguna through the Lens of the Rights of Nature

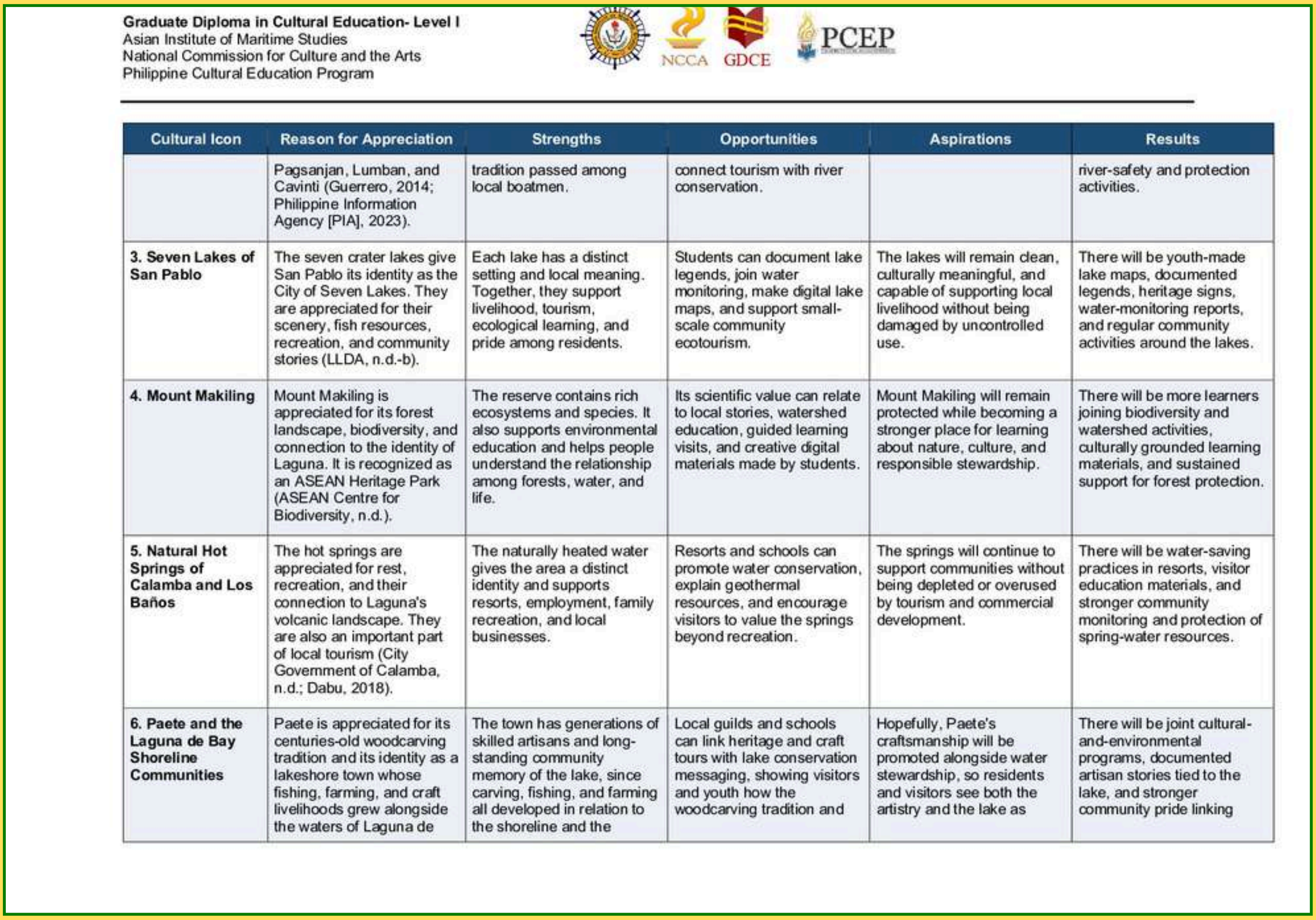
Laguna's identity is strongly shaped by water and the landscapes surrounding it. People may first appreciate these icons because of their beauty, recreation, or livelihood, but their deeper value comes from their connection to community memories and local knowledge. Appreciative Inquiry does not ignore existing environmental concerns. Instead, it begins with the strengths that communities already possess and uses them to imagine practical and hopeful results. This is also why these icons are relevant to our study and the idea of shared water stewardship.

Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
1. Laguna de Bay	People appreciate the lake because it supports food, livelihood, family memories, and the identity of lakeshore communities. Around 16,000 fisherfolk depend on it (Laguna Lake Development Authority [LLDA], n.d.-a).	It has a long fishing and aquaculture tradition. It also connects many communities, so people already possess knowledge about the lake and its changing condition.	Schools and communities can conduct cultural mapping, oral-history interviews, water education, cleanups, and digital storytelling about the lake.	Hopefully, Laguna de Bay will be seen not only as a source of income, but also as living heritage that communities have a shared duty to protect.	There will be documented fishing stories and practices, more youth participation in stewardship, and regular school-community activities for the lake.
2. Pagsanjan Falls and the Bangkero Tradition	Visitors appreciate the scenery and the skill of the bangkeros who guide boats through the river and rapids. The attraction also supports tourism in	It combines a well-known natural landscape with courage, river knowledge, teamwork, and a livelihood	The community can create heritage tours, record bangkero stories, improve visitor education, and	Tourism will protect the river and gorge while giving fair recognition, safe working conditions, and stable livelihood to the bangkeros.	There will be interpretive materials crediting the bangkeros, trained youth guides, recorded oral histories, and continuing

Group 4: Villanueva, R

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

Cultural Icons



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
	Pagsanjan, Lumban, and Cavinti (Guerrero, 2014; Philippine Information Agency [PIA], 2023).	tradition passed among local boatmen.	connect tourism with river conservation.		river-safety and protection activities.
3. Seven Lakes of San Pablo	The seven crater lakes give San Pablo its identity as the City of Seven Lakes. They are appreciated for their scenery, fish resources, recreation, and community stories (LLDA, n.d.-b).	Each lake has a distinct setting and local meaning. Together, they support livelihood, tourism, ecological learning, and pride among residents.	Students can document lake legends, join water monitoring, make digital lake maps, and support small-scale community ecotourism.	The lakes will remain clean, culturally meaningful, and capable of supporting local livelihood without being damaged by uncontrolled use.	There will be youth-made lake maps, documented legends, heritage signs, water-monitoring reports, and regular community activities around the lakes.
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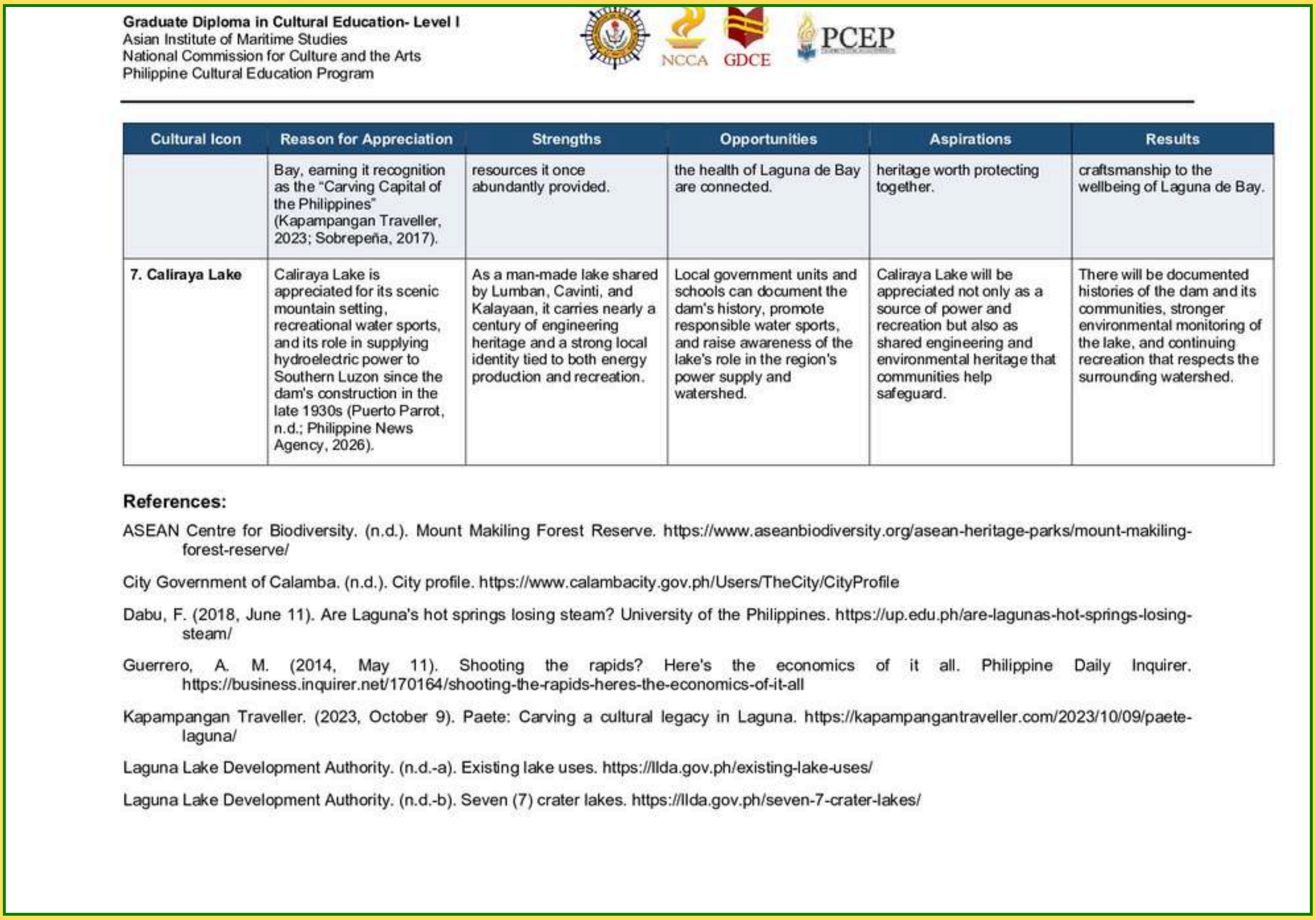
5. Natural Hot Springs of Calamba and Los Baños	The hot springs are appreciated for rest, recreation, and their connection to Laguna's volcanic landscape. They are also an important part of local tourism (City Government of Calamba, n.d.; Dabu, 2018).	The naturally heated water gives the area a distinct identity and supports resorts, employment, family recreation, and local businesses.	Resorts and schools can promote water conservation, explain geothermal resources, and encourage visitors to value the springs beyond recreation.	The springs will continue to support communities without being depleted or overused by tourism and commercial development.	There will be water-saving practices in resorts, visitor education materials, and stronger community monitoring and protection of spring-water resources.
6. Paete and the Laguna de Bay Shoreline Communities	Paete is appreciated for its centuries-old woodcarving tradition and its identity as a lakeshore town whose fishing, farming, and craft livelihoods grew alongside the waters of Laguna de	The town has generations of skilled artisans and long-standing community memory of the lake, since carving, fishing, and farming all developed in relation to the shoreline and the	Local guilds and schools can link heritage and craft tours with lake conservation messaging, showing visitors and youth how the woodcarving tradition and	Hopefully, Paete's craftsmanship will be promoted alongside water stewardship, so residents and visitors see both the artistry and the lake as	There will be joint cultural-and-environmental programs, documented artisan stories tied to the lake, and stronger community pride linking

Cultural Icons



Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
	Bay, earning it recognition as the "Carving Capital of the Philippines" (Kapampangan Traveller, 2023; Sobrepeña, 2017).	resources it once abundantly provided.	the health of Laguna de Bay are connected.	heritage worth protecting together.	craftsmanship to the wellbeing of Laguna de Bay.
7. Caliraya Lake	Caliraya Lake is appreciated for its scenic mountain setting, recreational water sports, and its role in supplying hydroelectric power to Southern Luzon since the dam's construction in the late 1930s (Puerto Parrot, n.d.; Philippine News Agency, 2026).	As a man-made lake shared by Lumban, Cavinti, and Kalayaan, it carries nearly a century of engineering heritage and a strong local identity tied to both energy production and recreation.	Local government units and schools can document the dam's history, promote responsible water sports, and raise awareness of the lake's role in the region's power supply and watershed.	Caliraya Lake will be appreciated not only as a source of power and recreation but also as shared engineering and environmental heritage that communities help safeguard.	There will be documented histories of the dam and its communities, stronger environmental monitoring of the lake, and continuing recreation that respects the surrounding watershed.

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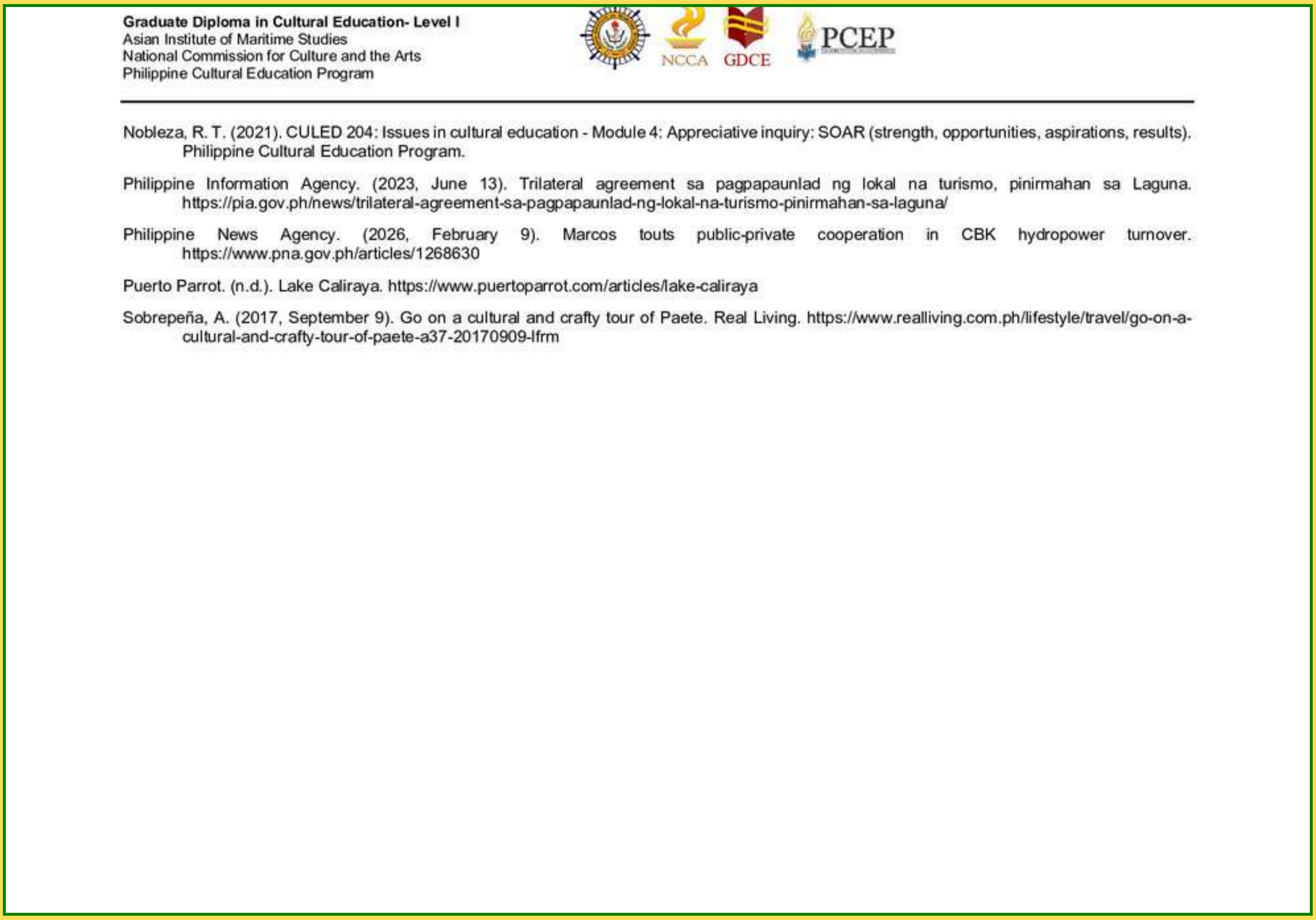
Cultural Icons



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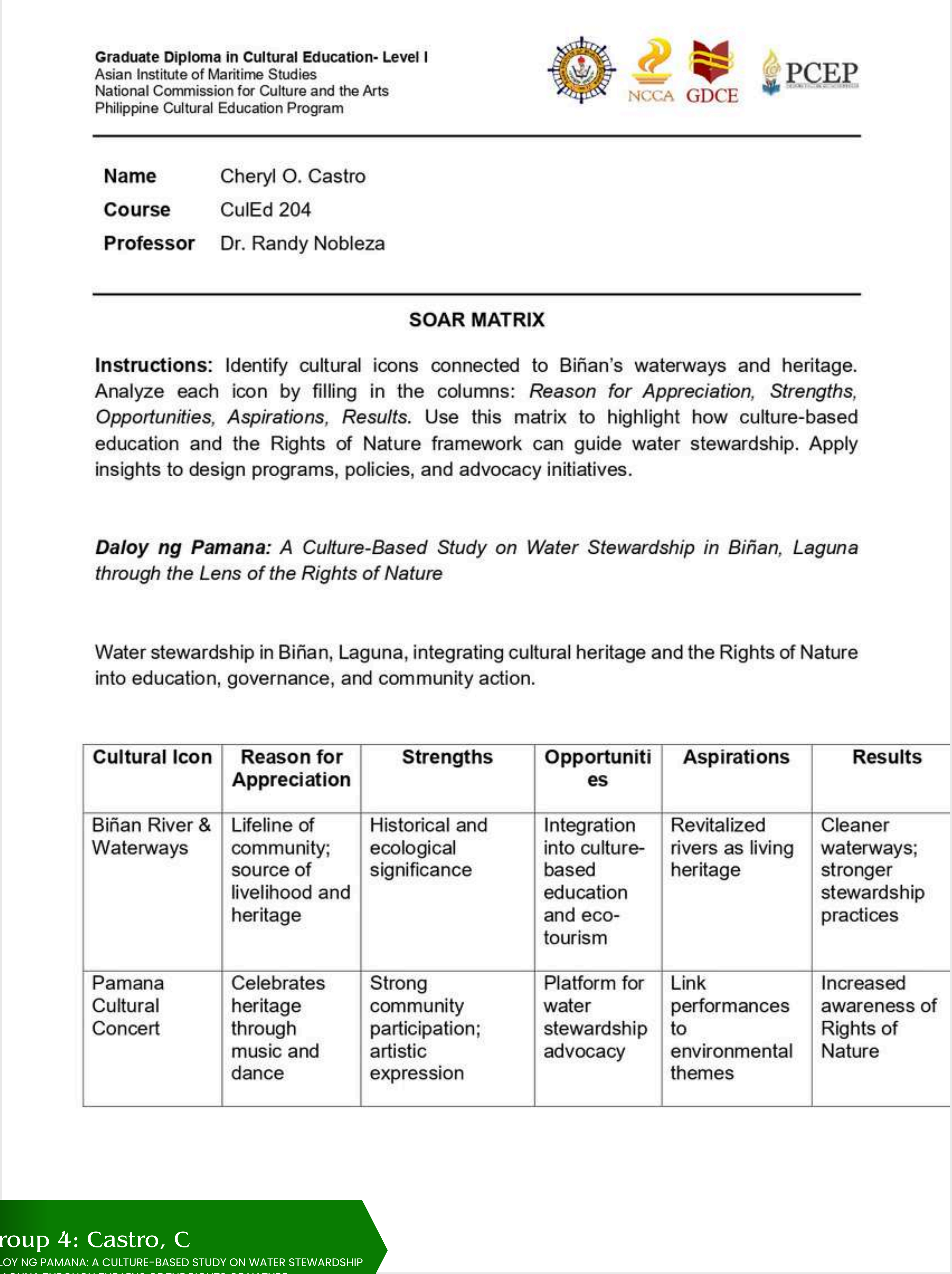
GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 4

APPRECIATIVE INQUIRY USING SOAR

Cultural Icons



Graduate Diploma in Cultural Education- Level I
Asian Institute of Maritime Studies
National Commission for Culture and the Arts
Philippine Cultural Education Program

Name	Cheryl O. Castro
Course	CulEd 204
Professor	Dr. Randy Nobleza

SOAR MATRIX

Instructions: Identify cultural icons connected to Biñan's waterways and heritage. Analyze each icon by filling in the columns: *Reason for Appreciation, Strengths, Opportunities, Aspirations, Results.* Use this matrix to highlight how culture-based education and the Rights of Nature framework can guide water stewardship. Apply insights to design programs, policies, and advocacy initiatives.

Daloy ng Pamana: *A Culture-Based Study on Water Stewardship in Biñan, Laguna through the Lens of the Rights of Nature*

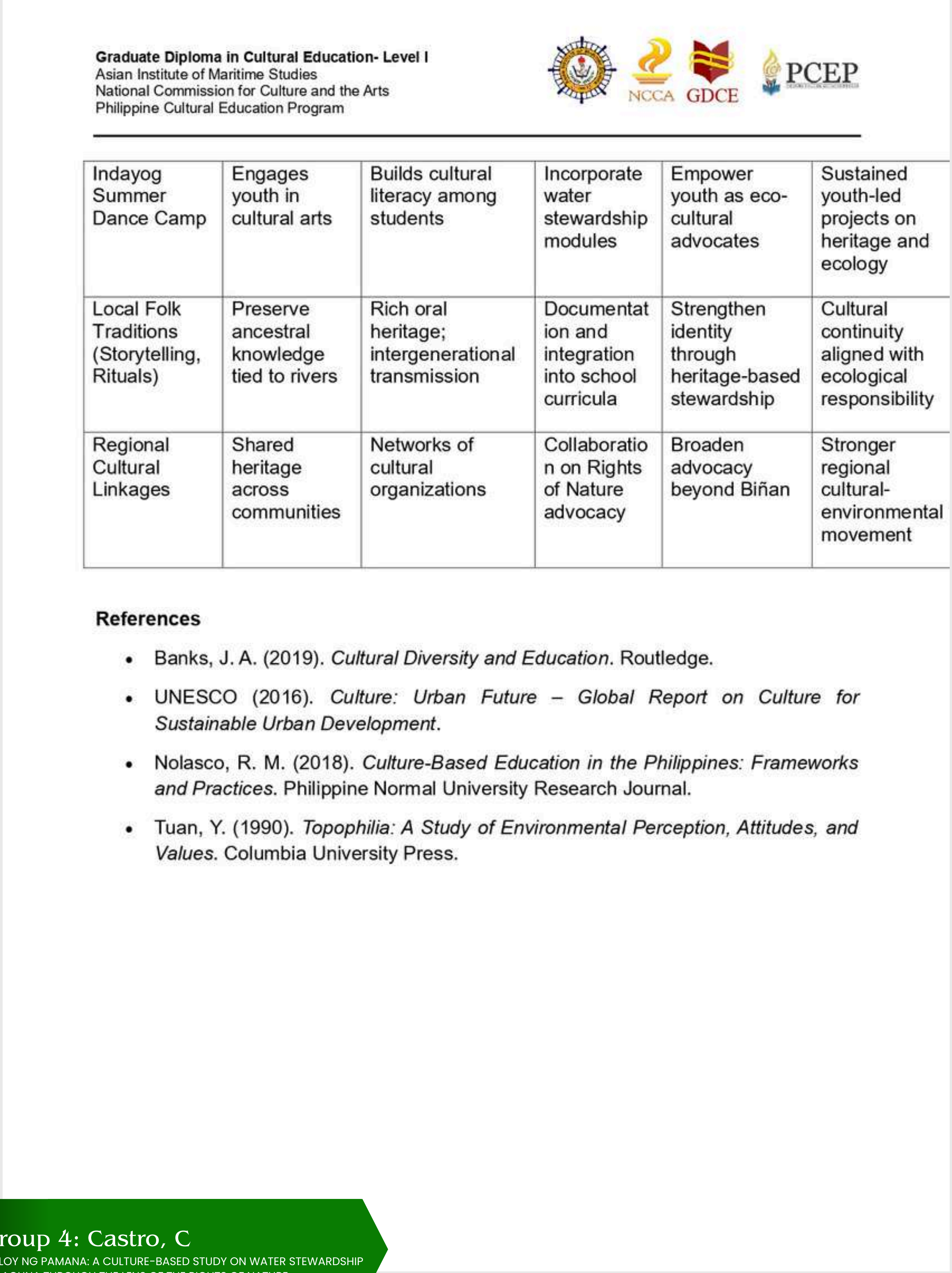
Water stewardship in Biñan, Laguna, integrating cultural heritage and the Rights of Nature into education, governance, and community action.

Cultural Icon	Reason for Appreciation	Strengths	Opportunities	Aspirations	Results
Biñan River & Waterways	Lifeline of community; source of livelihood and heritage	Historical and ecological significance	Integration into culture-based education and eco-tourism	Revitalized rivers as living heritage	Cleaner waterways; stronger stewardship practices
Pamana Cultural Concert	Celebrates heritage through music and dance	Strong community participation; artistic expression	Platform for water stewardship advocacy	Link performances to environmental themes	Increased awareness of Rights of Nature

Group 4: Castro, C

DALOY NG PAMANA: A CULTURE-BASED STUDY ON WATER STEWARDSHIP IN LAGUNA THROUGH THE LENS OF THE RIGHTS OF NATURE

Cultural Icons



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Philippine Cultural Education Program

Indayog Summer Dance Camp	Engages youth in cultural arts	Builds cultural literacy among students	Incorporate water stewardship modules	Empower youth as eco-cultural advocates	Sustained youth-led projects on heritage and ecology
Local Folk Traditions (Storytelling, Rituals)	Preserve ancestral knowledge tied to rivers	Rich oral heritage; intergenerational transmission	Documentation and integration into school curricula	Strengthen identity through heritage-based stewardship	Cultural continuity aligned with ecological responsibility
Regional Cultural Linkages	Shared heritage across communities	Networks of cultural organizations	Collaboration on Rights of Nature advocacy	Broaden advocacy beyond Biñan	Stronger regional cultural-environmental movement

References

- Banks, J. A. (2019). *Cultural Diversity and Education*. Routledge.
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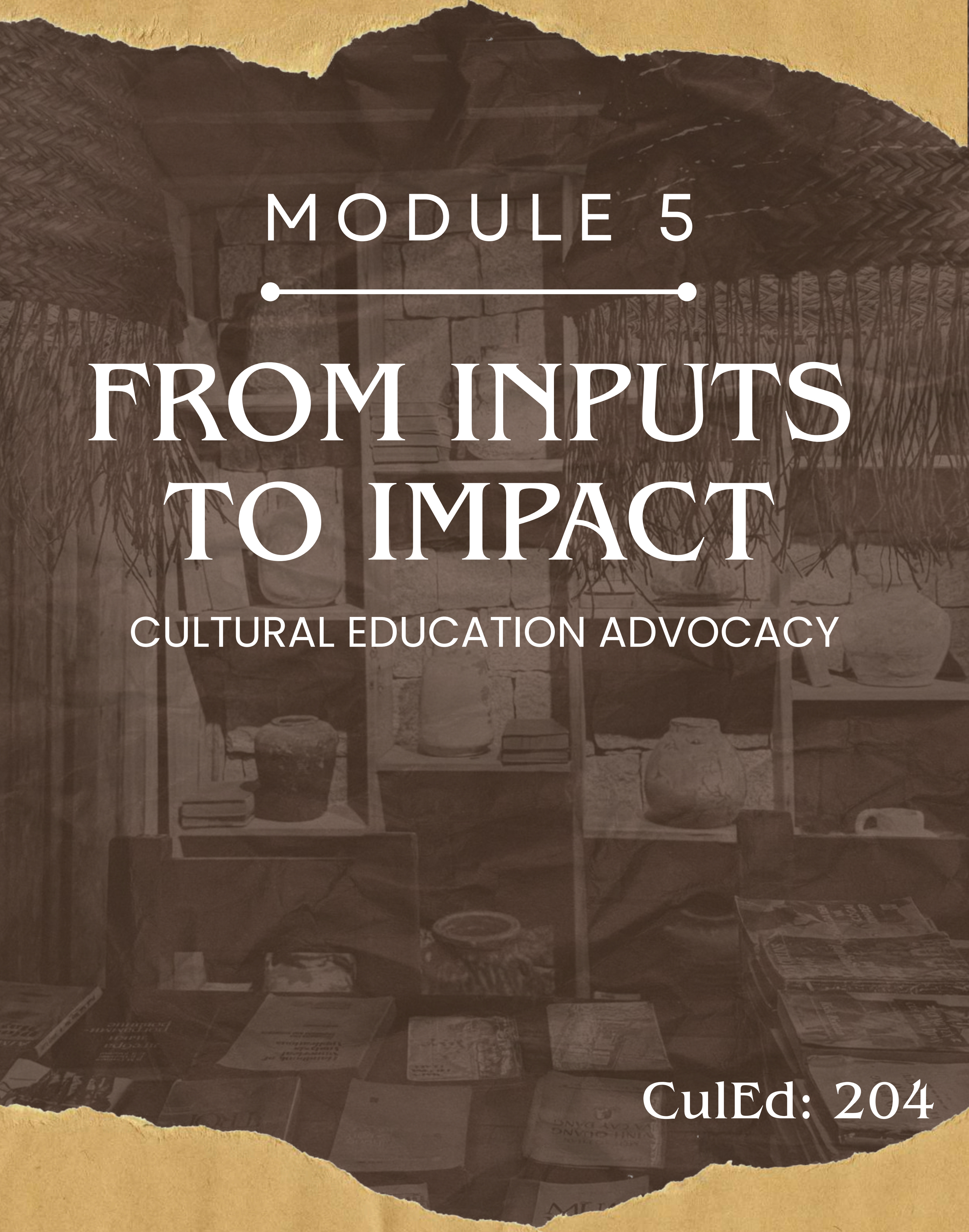
GRADUATE DIPLOMA IN
CULTURAL EDUCATION



MODULE 5

FROM INPUTS TO IMPACT

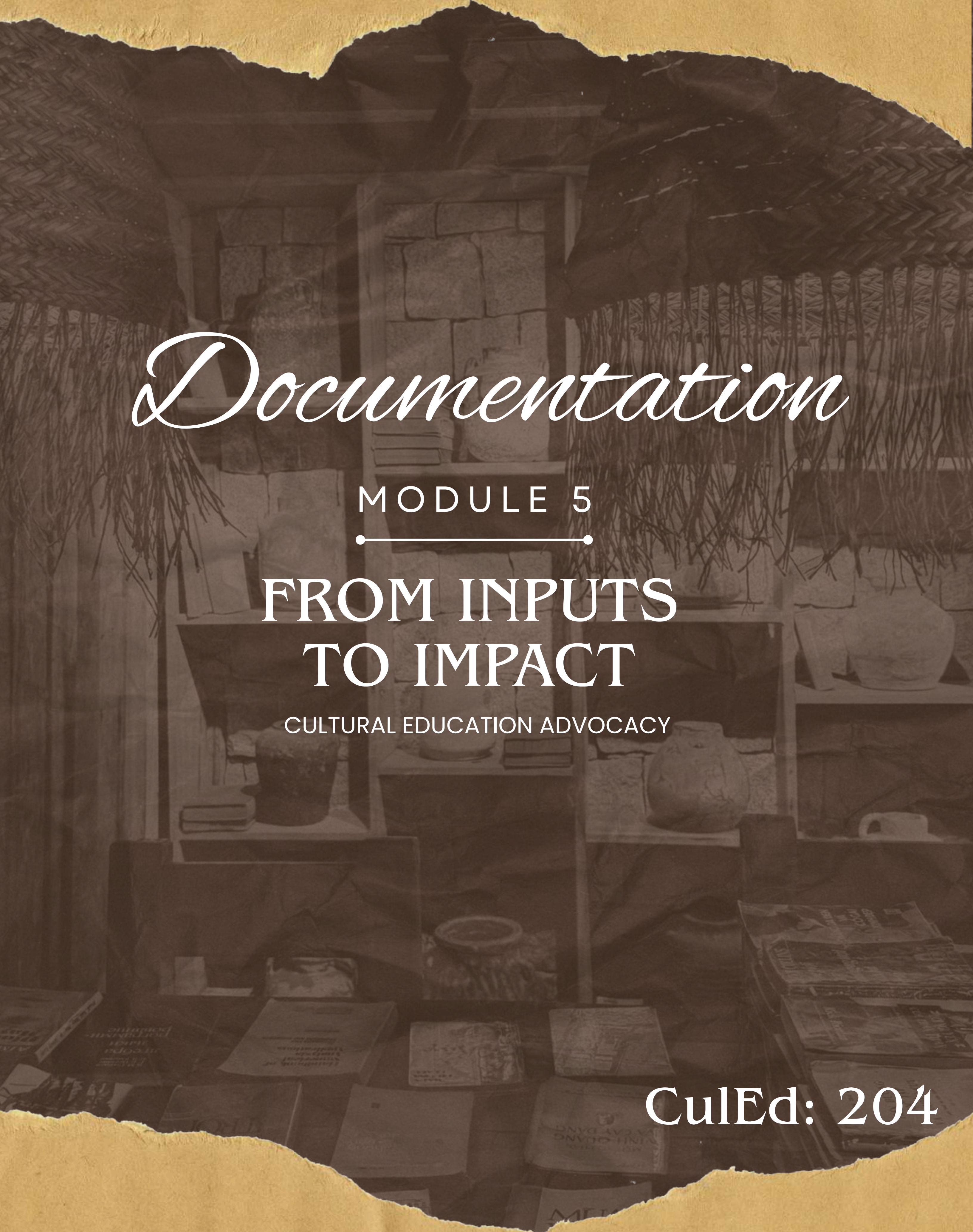
CULTURAL EDUCATION ADVOCACY

CulEd: 204

ASIAN INSTITUTE OF MARITIME STUDIES 1993

NCCA

GRADUATE DIPLOMA IN
CULTURAL EDUCATION



Documentation

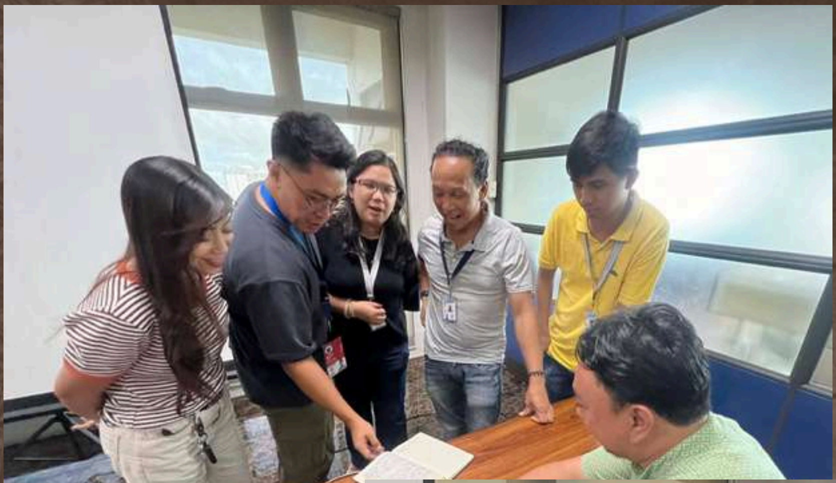
MODULE 5

FROM INPUTS TO IMPACT

CULTURAL EDUCATION ADVOCACY

CulEd: 204

Documentation



Documentation

Documentation

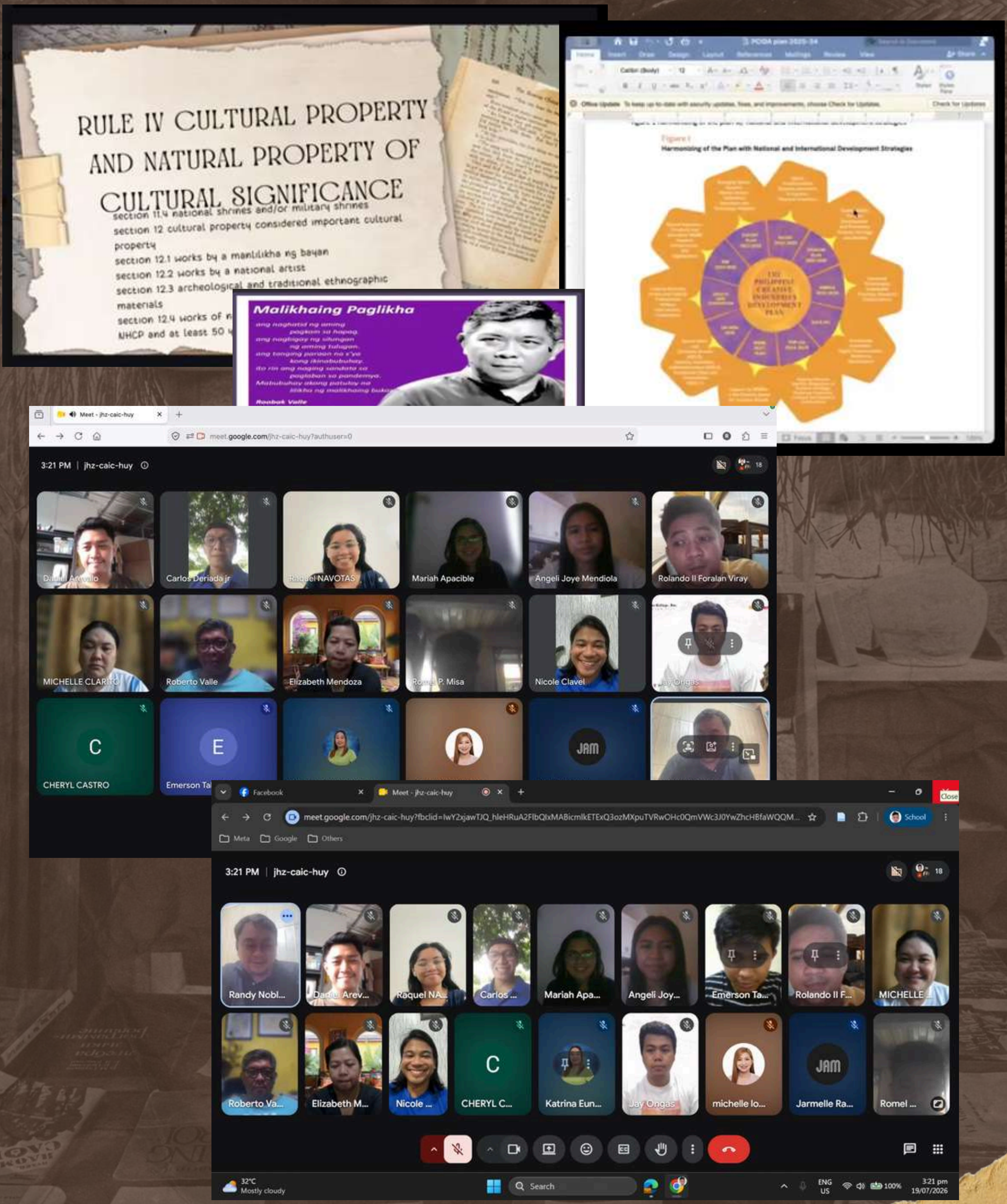
Documentation

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 5

FROM INPUTS TO IMPACT
CULTURAL EDUCATION ADVOCACY

Documentation



RULE IV CULTURAL PROPERTY AND NATURAL PROPERTY OF CULTURAL SIGNIFICANCE

section 11.4 national shrines and/or military shrines

section 12 cultural property considered important cultural property

section 12.1 works by a manlilikha ng bayan

section 12.2 works by a national artist

section 12.3 archeological and traditional ethnographic materials

section 12.4 works of n

NHCP and at least 50 y

Malikhaing Paglikha

Figure 1

Harmonizing of the Plan with National and International Development Strategies

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Raquel NAVOTAS
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Roberto Valle
Elizabeth Mendoza
Romel P. Misa
Nicole Clavel
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Rolando II F...
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Elizabeth M...
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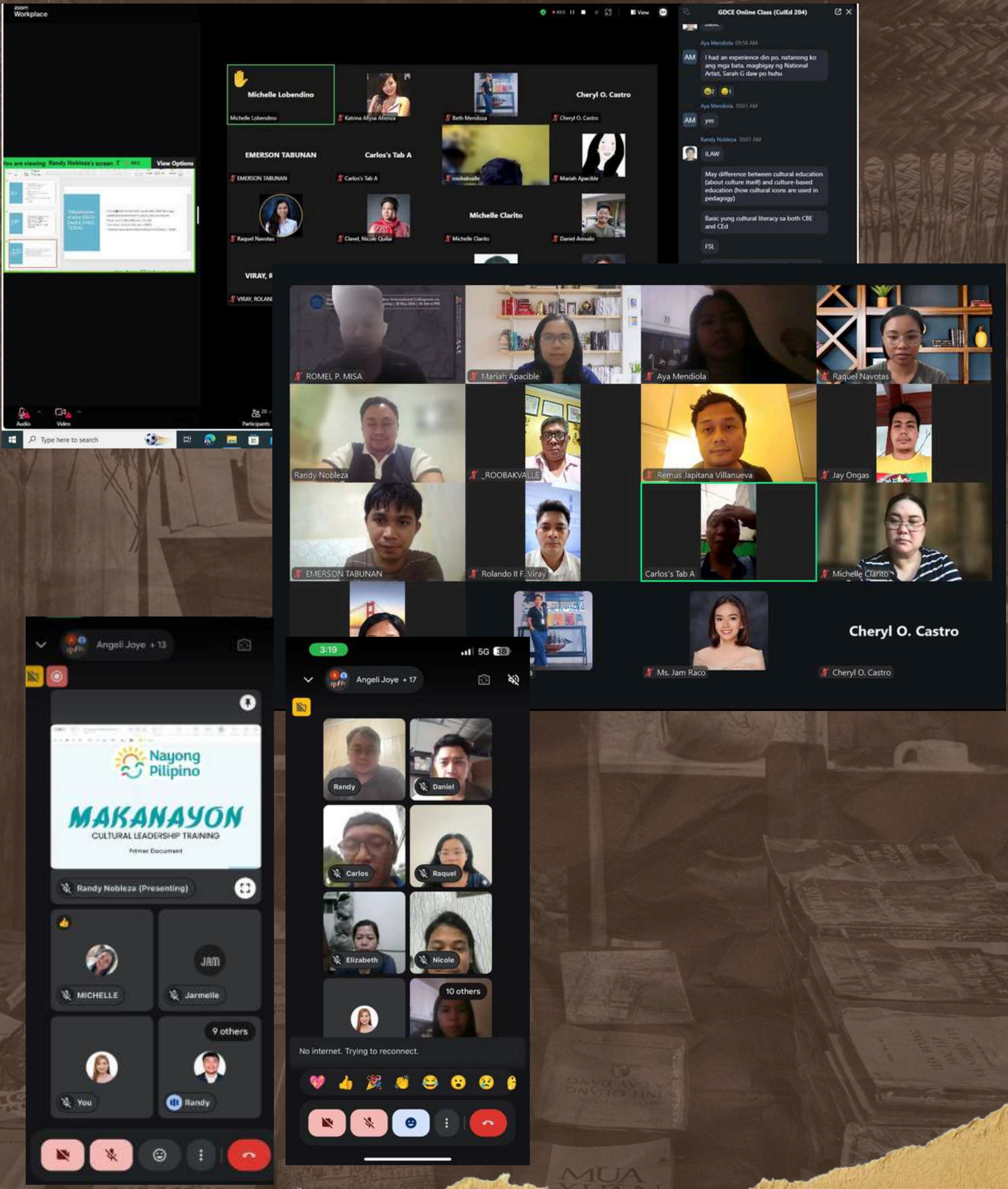
GRADUATE DIPLOMA IN
CULTURAL EDUCATION

MODULE 5

FROM INPUTS TO IMPACT
CULTURAL EDUCATION ADVOCACY

Documentation



GDCE Online Class (CulEd 204)

Aya Mendiola 09:59 AM
I had an experience din po, natanong ko ang mga bata, magbigay ng National Artist, Sarah G daw po huhu

Aya Mendiola 10:01 AM
yes

Randy Nobleza 10:01 AM
ILAW

May difference between cultural education (about culture itself) and culture-based education (how cultural icons are used in pedagogy)

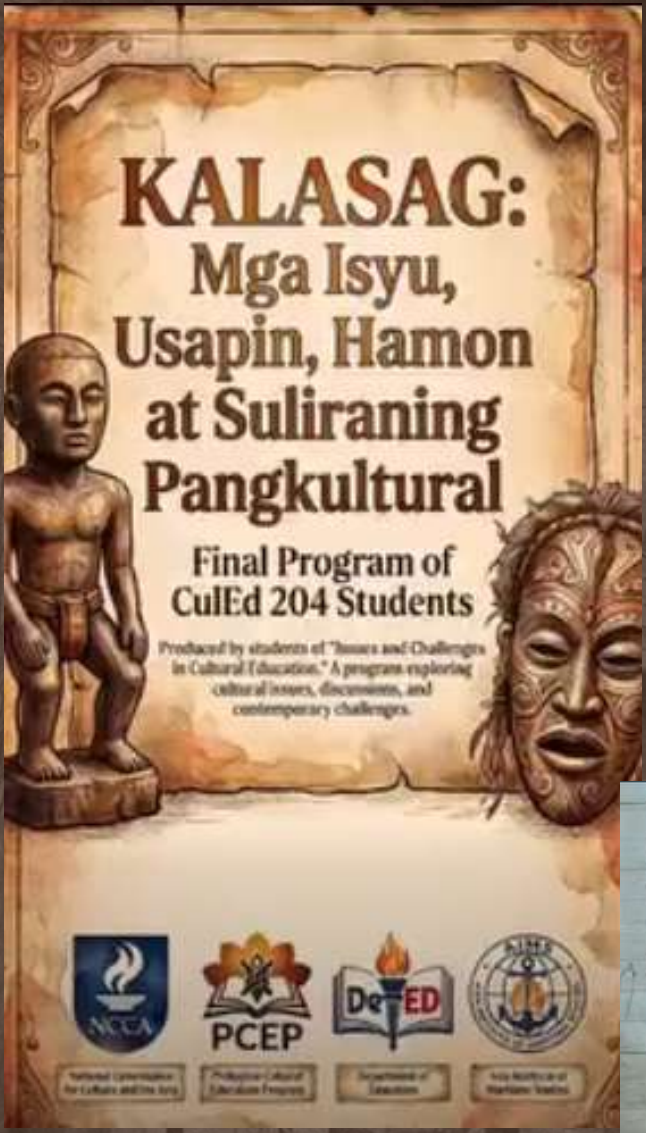
Basic yung cultural literacy sa both CBE and CEd

FSL

No internet. Trying to reconnect.

zoom Workplace
You are viewing Randy Nobleza's screen
View Options
Michelle Lobendino
Katrina Allysa Atienza
Beth Mendoza
Cheryl O. Castro
EMERSON TABUNAN
Carlos's Tab A
roobakvalle
Mariah Apacible
Raquel Navotas
Clavel, Nicole Quilar
Michelle Clarito
Daniel Arevalo
VIRAY, ROLAND
Audio
Video
Participants
Type here to search
ROMEL P. MISA
Mariah Apacible
Aya Mendiola
Raquel Navotas
Randy Nobleza
_ROOBAKVALLE
Remus Japitana Villanueva
Jay Ongas
EMERSON TABUNAN
Rolando II F. Viray
Carlos's Tab A
Michelle Clarito
Ms. Jam Raco
Cheryl O. Castro
Angeli Joye + 13
Nayong Pilipino
MAKANAYON
CULTURAL LEADERSHIP TRAINING
Primer Document
Randy Nobleza (Presenting)
MICHELLE
Jarmelle
You
9 others
Randy
3:19
5G
Angeli Joye + 17
Randy
Daniel
Carlos
Raquel
Elizabeth
Nicole
10 others

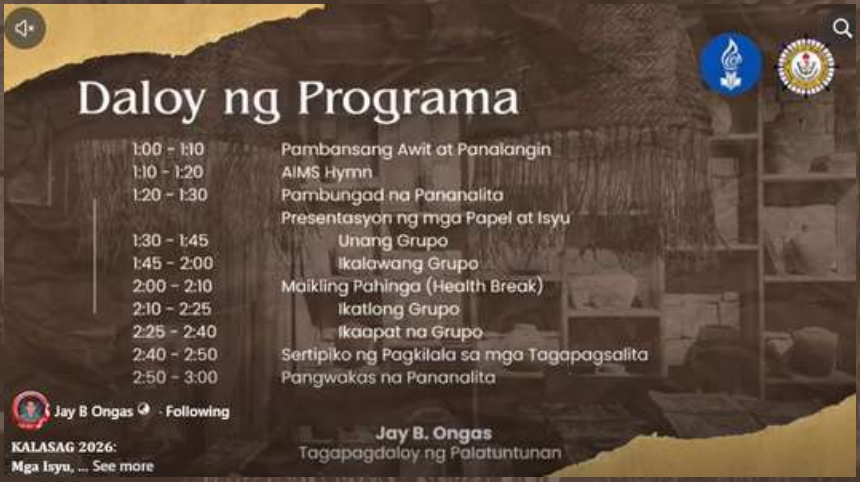
Documentation



KALASAG:
Mga Isyu, Usapin, Hamon at Suliraning Pangkultural

Final Program of CulEd 204 Students

Produced by students of "Issues and Challenges in Cultural Education." A program exploring cultural issues, discussions, and contemporary challenges.



Daloy ng Programa

1:00 - 1:10 Pambansang Awit at Panalangin
1:10 - 1:20 AIMS Hymn
1:20 - 1:30 Pambungad na Pananalita
Presentasyon ng mga Papel at Isyu
1:30 - 1:45 Unang Grupo
1:45 - 2:00 Ikalawang Grupo
2:00 - 2:10 Maikling Pahinga (Health Break)
2:10 - 2:25 Ikatlong Grupo
2:25 - 2:40 Ikaapat na Grupo
2:40 - 2:50 Sertipiko ng Pagkilala sa mga Tagapagsalita
2:50 - 3:00 Pangwakas na Pananalita

Jay B. Ongas
Tagapagdaloy ng Palatuntunan

Jay B Ongas · Following
KALASAG 2026:
Mga Isyu, ... See more

Jay B Ongas · Following
KALASAG 2026:
Mga Isyu, ... See more

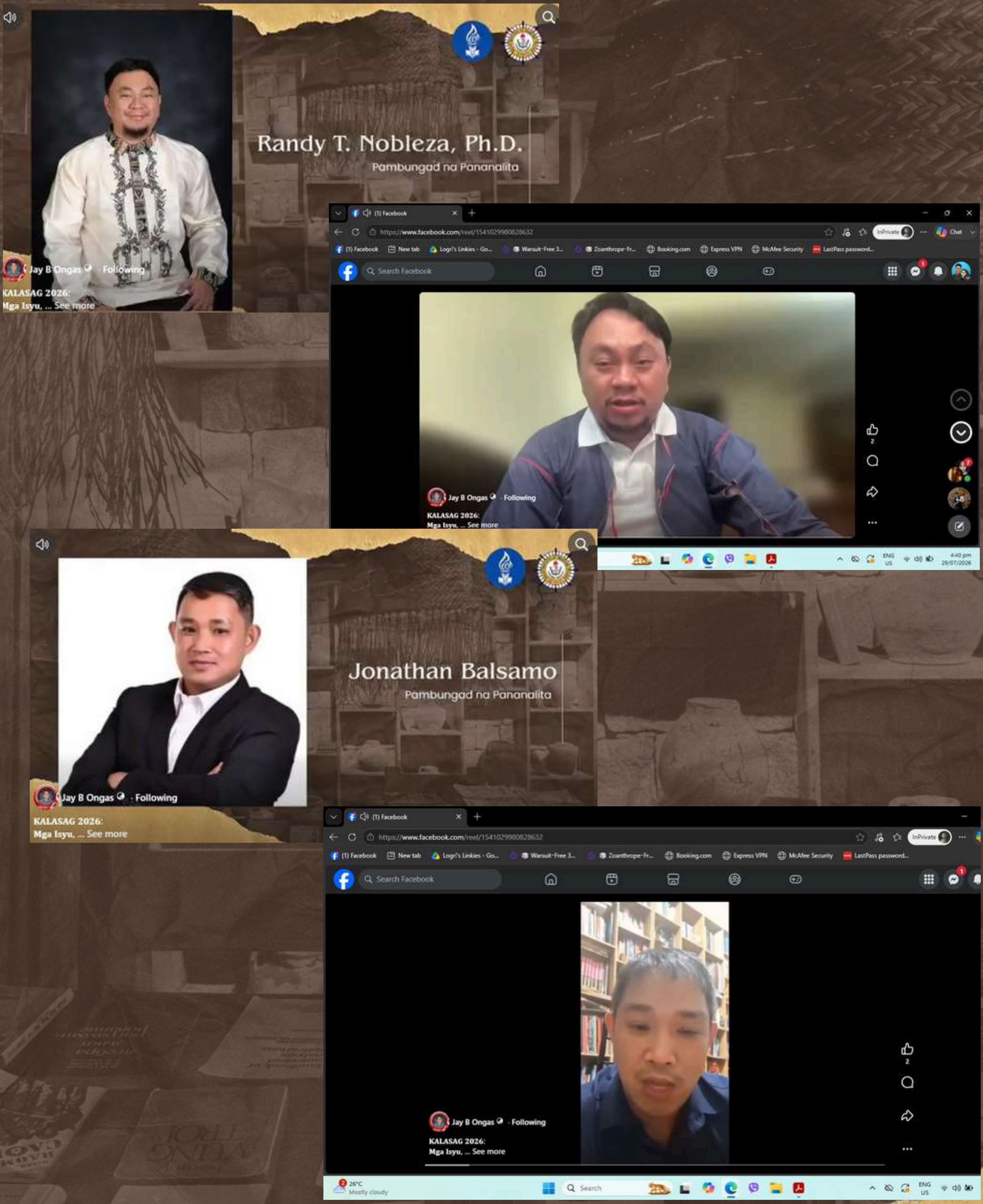
Jay B Ongas · Following
AG 2026:
yu, ... See more

GRADUATE DIPLOMA IN
CULTURAL EDUCATION

MODULE 5

FROM INPUTS TO IMPACT
CULTURAL EDUCATION ADVOCACY

Documentation



Randy T. Nobleza, Ph.D.
Pambungad na Pananalita

Jay B Ongas · Following
KALASAG 2026:
Mga Isyu, ... See more

Jonathan Balsamo
Pambungad na Pananalita

Jay B Ongas · Following
KALASAG 2026:
Mga Isyu, ... See more

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https://www.facebook.com/reel/1541029980828632
Search Facebook
InPrivate
26°C
Mostly cloudy
Search
4:40 pm
29/07/2026

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 5

FROM INPUTS TO IMPACT
CULTURAL EDUCATION ADVOCACY

Documentation

Robert Frederick Hayden, Jr., Ph.D.

Pangwakas na Pananalita

Dr. Arlene Paderanga, Ph.D.

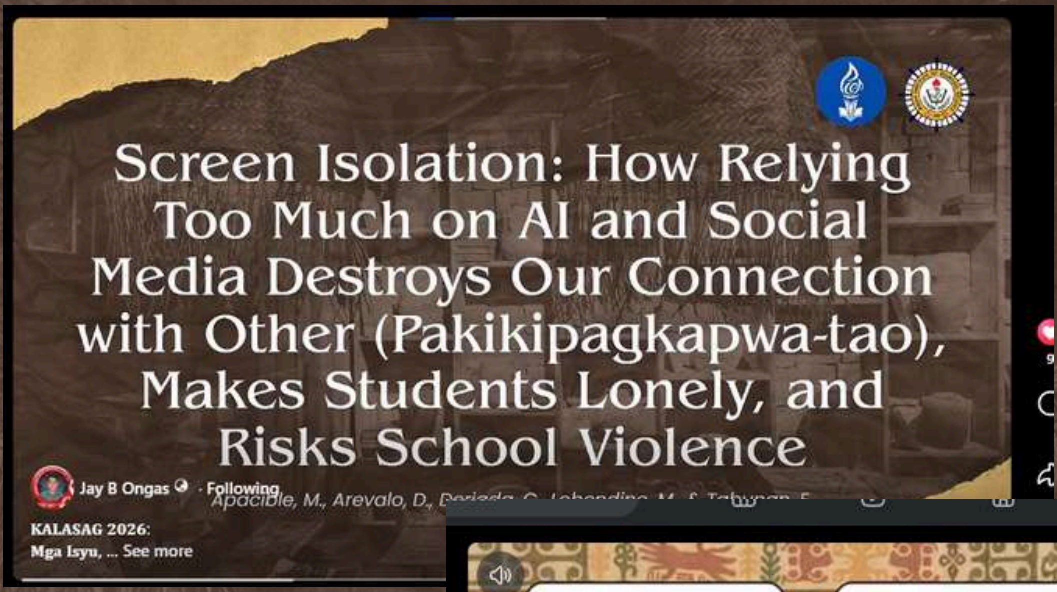
Pangwakas na Pananalita

GRADUATE DIPLOMA IN
CULTURAL EDUCATION

MODULE 5

FROM INPUTS TO IMPACT
CULTURAL EDUCATION ADVOCACY

Documentation

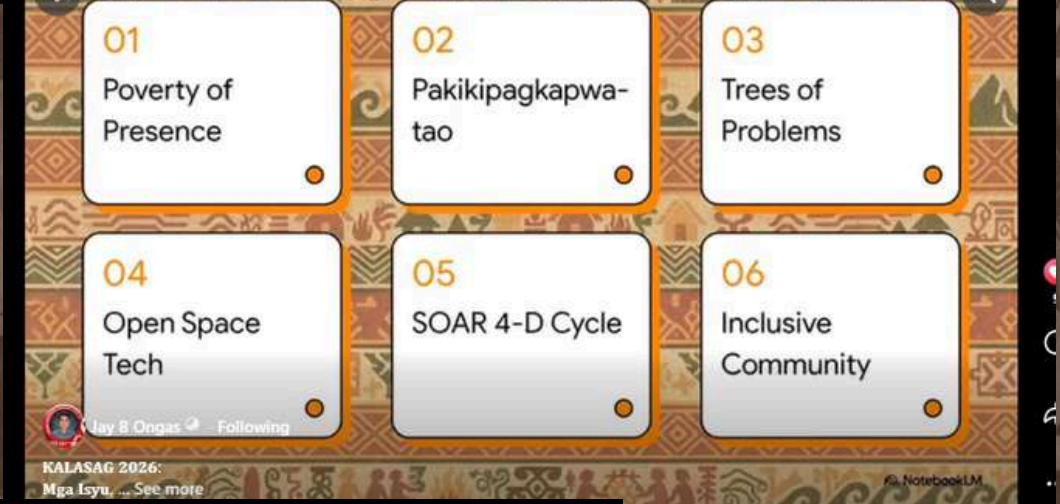


Screen Isolation: How Relying Too Much on AI and Social Media Destroys Our Connection with Other (Pakikipagkapwa-tao), Makes Students Lonely, and Risks School Violence

Apacible, M., Arevalo, D.,

Jay B Ongas · Following

KALASAG 2026:
Mga Isyu, ... See more



01 Poverty of Presence

02 Pakikipagkapwa-tao

03 Trees of Problems

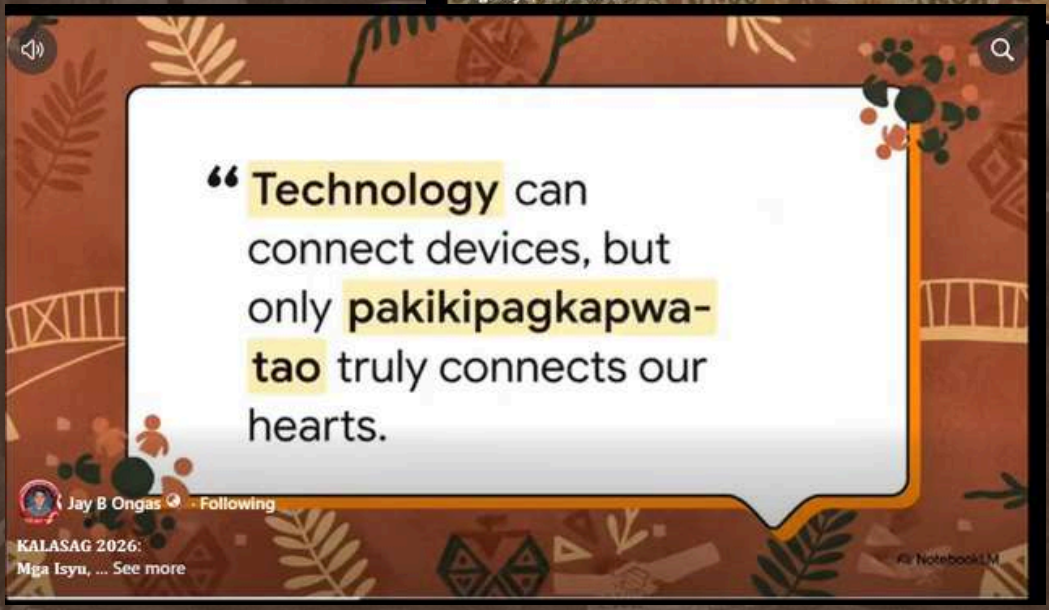
04 Open Space Tech

05 SOAR 4-D Cycle

06 Inclusive Community

Jay B Ongas · Following

KALASAG 2026:
Mga Isyu, ... See more

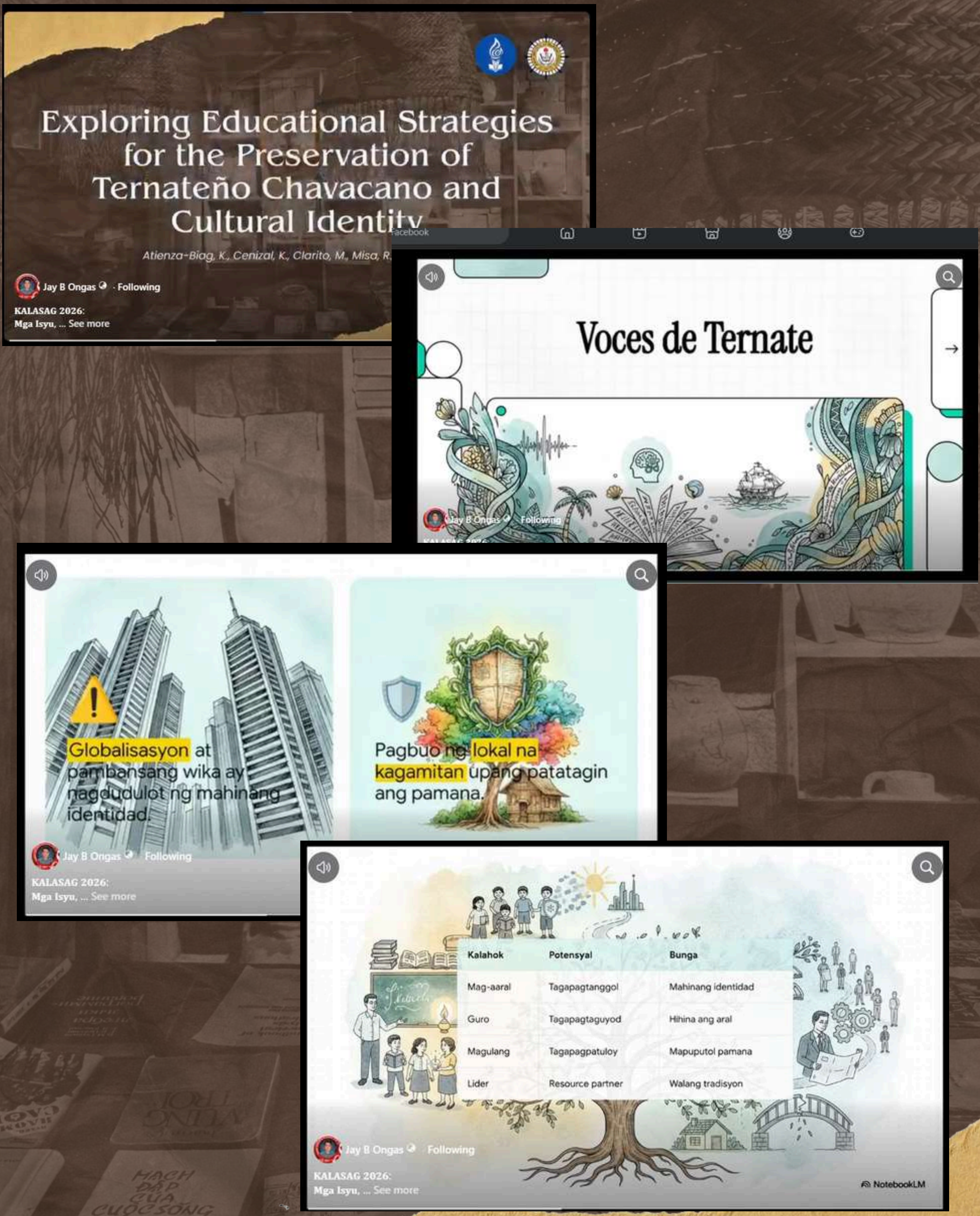


“Technology can connect devices, but only pakikipagkapwa-tao truly connects our hearts.

Jay B Ongas · Following

KALASAG 2026:
Mga Isyu, ... See more

Documentation



Exploring Educational Strategies for the Preservation of Ternateño Chavacano and Cultural Identity

Atienza-Biag, K., Cenizal, K., Clarito, M., Misa, R.

Jay B Ongas · Following

KALASAG 2026:
Mga Isyu, ... See more

Voces de Ternate

Jay B Ongas · Following

Globalisasyon at pambansang wika ay nagdudulot ng mahinang identidad.

Pagbuo ng lokal na kagamitan upang patatagin ang pamana.

Jay B Ongas · Following

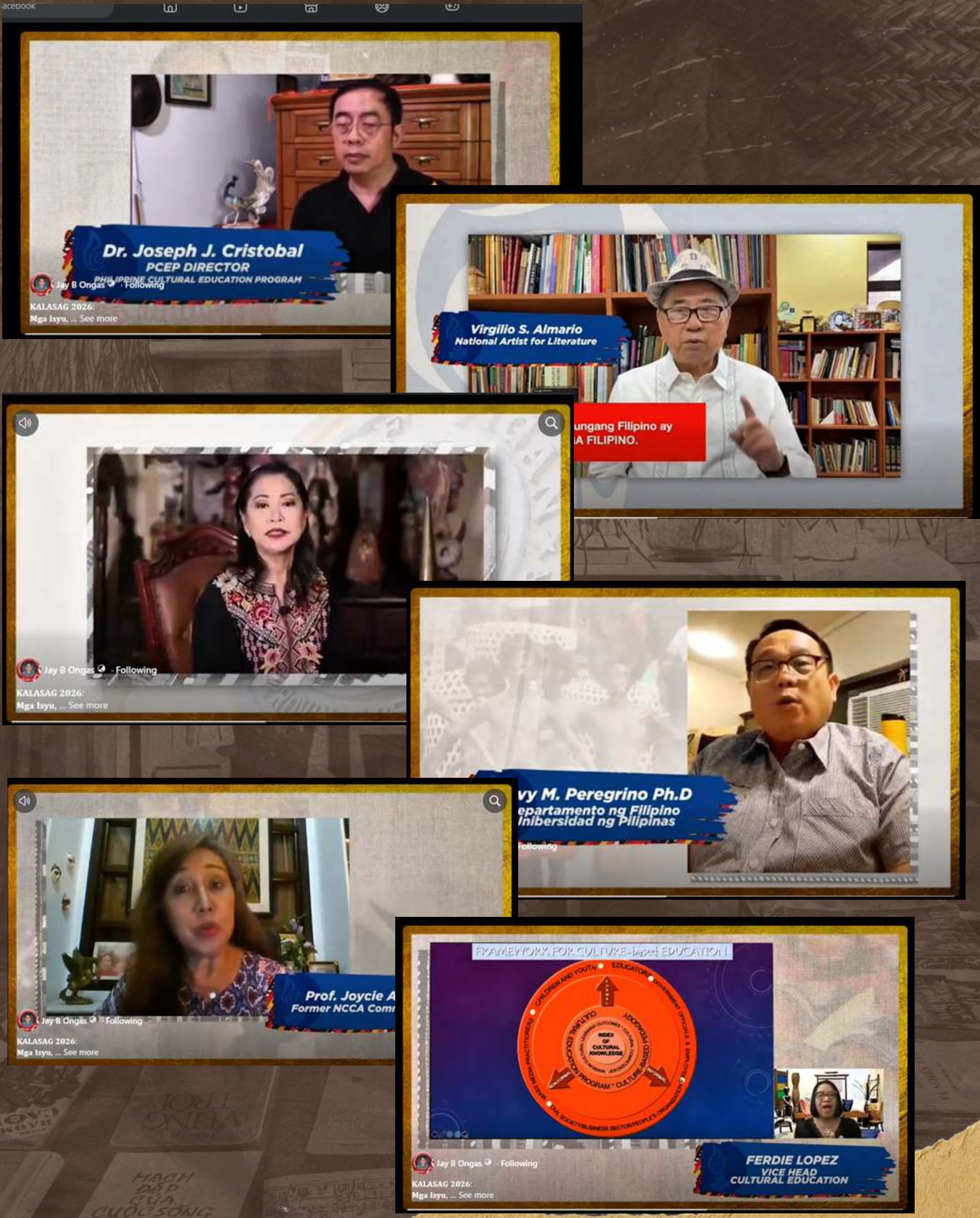
KALASAG 2026:
Mga Isyu, ... See more

Kalahok	Potensyal	Bunga
Mag-aaral	Tagapagtanggol	Mahinang identidad
Guro	Tagapagtaguyod	Hihina ang aral
Magulang	Tagapagpatuloy	Mapuputol pamana
Lider	Resource partner	Walang tradisyon

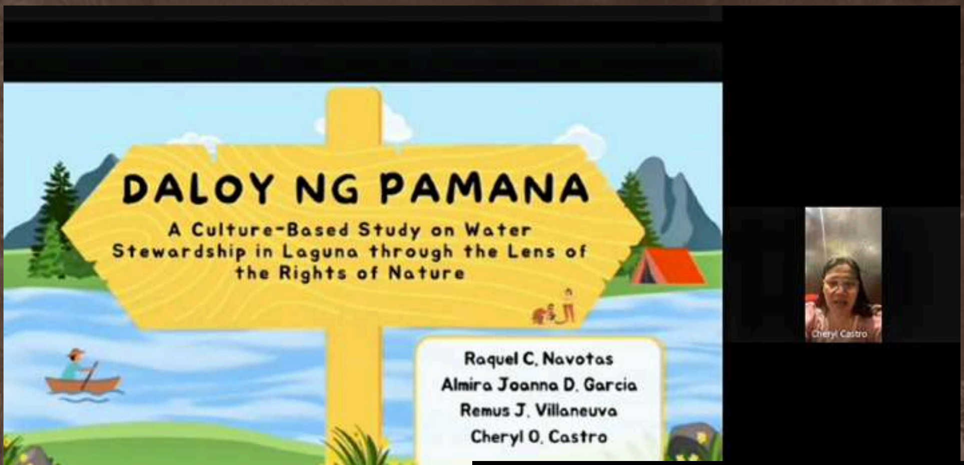
Jay B Ongas · Following

KALASAG 2026:
Mga Isyu, ... See more

Documentation


Dr. Joseph J. Cristobal
PCEP DIRECTOR
PHILIPPINE CULTURAL EDUCATION PROGRAM
Jay B Ongas · Following
KALASAG 2026:
Mga Isyu, ... See more
Virgilio S. Almario
National Artist for Literature
ungang Filipino ay
A FILIPINO.
Jay B Ongas · Following
KALASAG 2026:
Mga Isyu, ... See more
vy M. Peregrino Ph.D
epartamento ng Filipino
Unibersidad ng Pilipinas
Following
Prof. Joycie A
Former NCCA Comm
Jay B Ongas · Following
KALASAG 2026:
Mga Isyu, ... See more
FRAMEWORK FOR CULTURE-based EDUCATION
INDEX OF CULTURAL KNOWLEDGE
CULTURAL EDUCATION PROGRAM
CULTURE-BASED PEDAGOGY
CHILDREN AND YOUTH
EDUCATORS
GOVERNMENT OFFICIALS & EMPLOYEES
CIVIL SOCIETY/BUSINESS SECTOR/PEOPLE'S ORGANIZATION
MASS MEDIA PRACTITIONERS
Jay B Ongas · Following
KALASAG 2026:
Mga Isyu, ... See more
FERDIE LOPEZ
VICE HEAD
CULTURAL EDUCATION

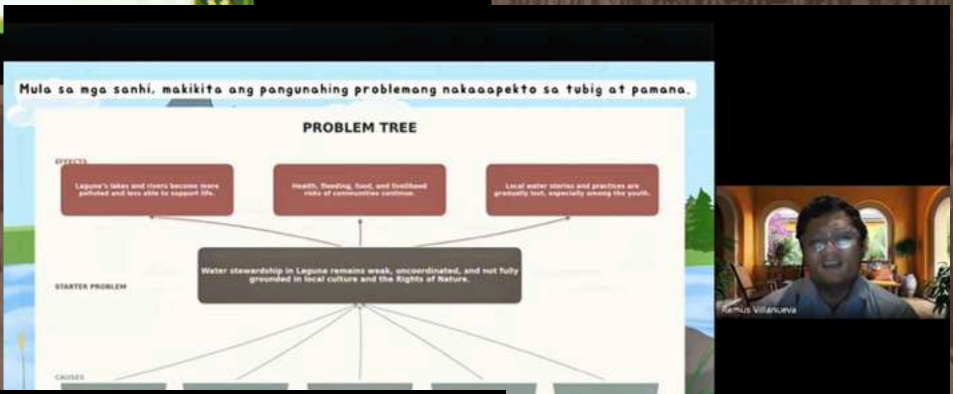
Documentation



DALOY NG PAMANA

A Culture-Based Study on Water Stewardship in Laguna through the Lens of the Rights of Nature

Raquel C. Navotas
Almira Joanna D. Garcia
Remus J. Villaneuva
Cheryl O. Castro



Mula sa mga sanhi, makikita ang pangunahing problemang nakaaapekto sa tubig at pamana.

PROBLEM TREE

EFFECTS

Laguna's lakes and rivers become more polluted and less able to support life.

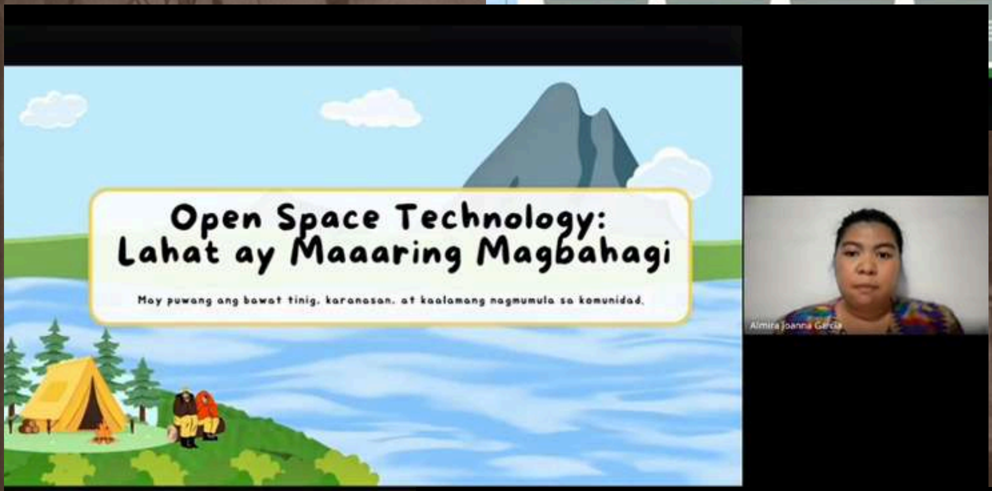
Health, flooding, food, and livelihood risks of communities continue.

Local water stories and practices are gradually lost, especially among the youth.

STARTER PROBLEM

Water stewardship in Laguna remains weak, uncoordinated, and not fully grounded in local culture and the Rights of Nature.

CAUSES



Open Space Technology: Lahat ay Maaaring Magbahagi

May puwang ang bawat tinig, karanasan, at kaalamang nagmumula sa komunidad.

Mga Sanggunian

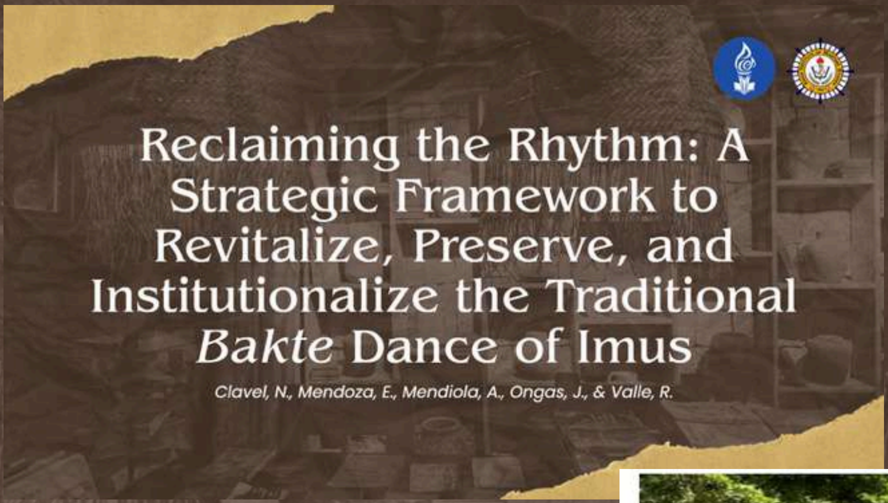
Raquel NAVOTAS

GRADUATE DIPLOMA IN
CULTURAL EDUCATION

MODULE 5

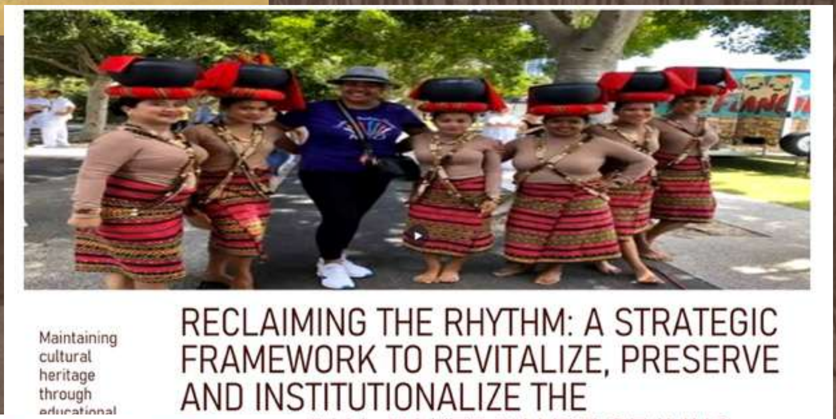
FROM INPUTS TO IMPACT
CULTURAL EDUCATION ADVOCACY

Documentation



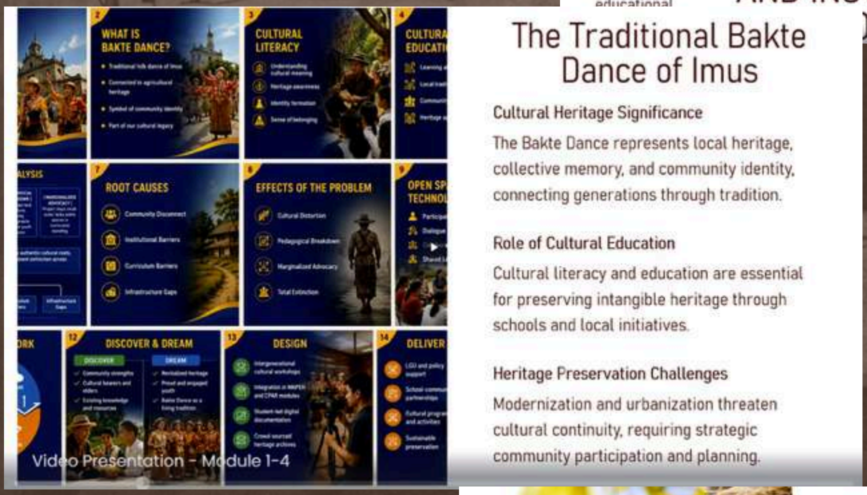
Reclaiming the Rhythm: A Strategic Framework to Revitalize, Preserve, and Institutionalize the Traditional *Bakte* Dance of Imus

Clavel, N., Mendoza, E., Mendiola, A., Ongas, J., & Valle, R.



Maintaining
cultural
heritage
through
educational

RECLAIMING THE RHYTHM: A STRATEGIC FRAMEWORK TO REVITALIZE, PRESERVE AND INSTITUTIONALIZE THE
ONAL BAKTE DANCE OF IMUS


WHAT IS BAKTE DANCE?
CULTURAL LITERACY
ROOT CAUSES
Community Disconnect
Institutional Barriers
Curriculum Barriers
Infrastructure Gaps
EFFECTS OF THE PROBLEM
Cultural Distortion
Pedagogical Breakdown
Marginalized Advocacy
Total Extinction
DISCOVER & DREAM
DISCOVER
DREAM
DESIGN
DELIVER

Video Presentation - Module 1-4

The Traditional Bakte Dance of Imus

Cultural Heritage Significance

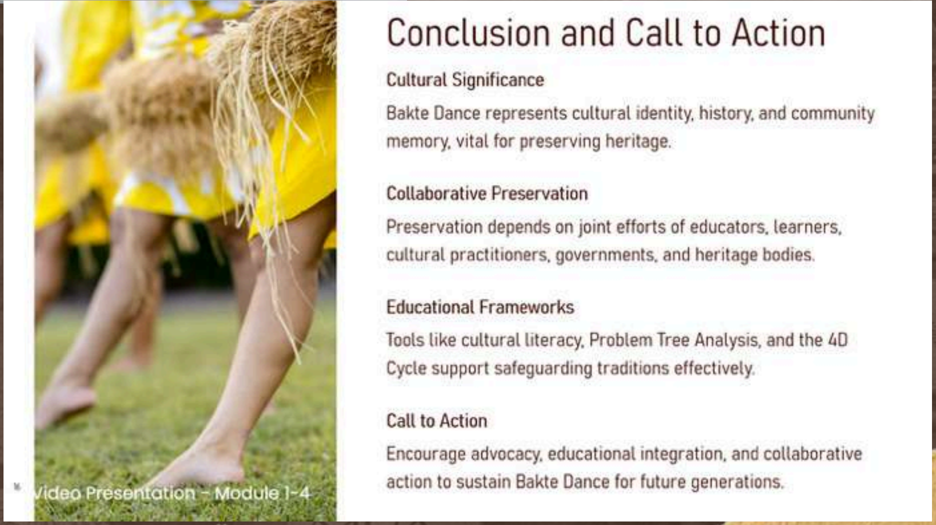
The Bakte Dance represents local heritage, collective memory, and community identity, connecting generations through tradition.

Role of Cultural Education

Cultural literacy and education are essential for preserving intangible heritage through schools and local initiatives.

Heritage Preservation Challenges

Modernization and urbanization threaten cultural continuity, requiring strategic community participation and planning.



Conclusion and Call to Action

Cultural Significance

Bakte Dance represents cultural identity, history, and community memory, vital for preserving heritage.

Collaborative Preservation

Preservation depends on joint efforts of educators, learners, cultural practitioners, governments, and heritage bodies.

Educational Frameworks

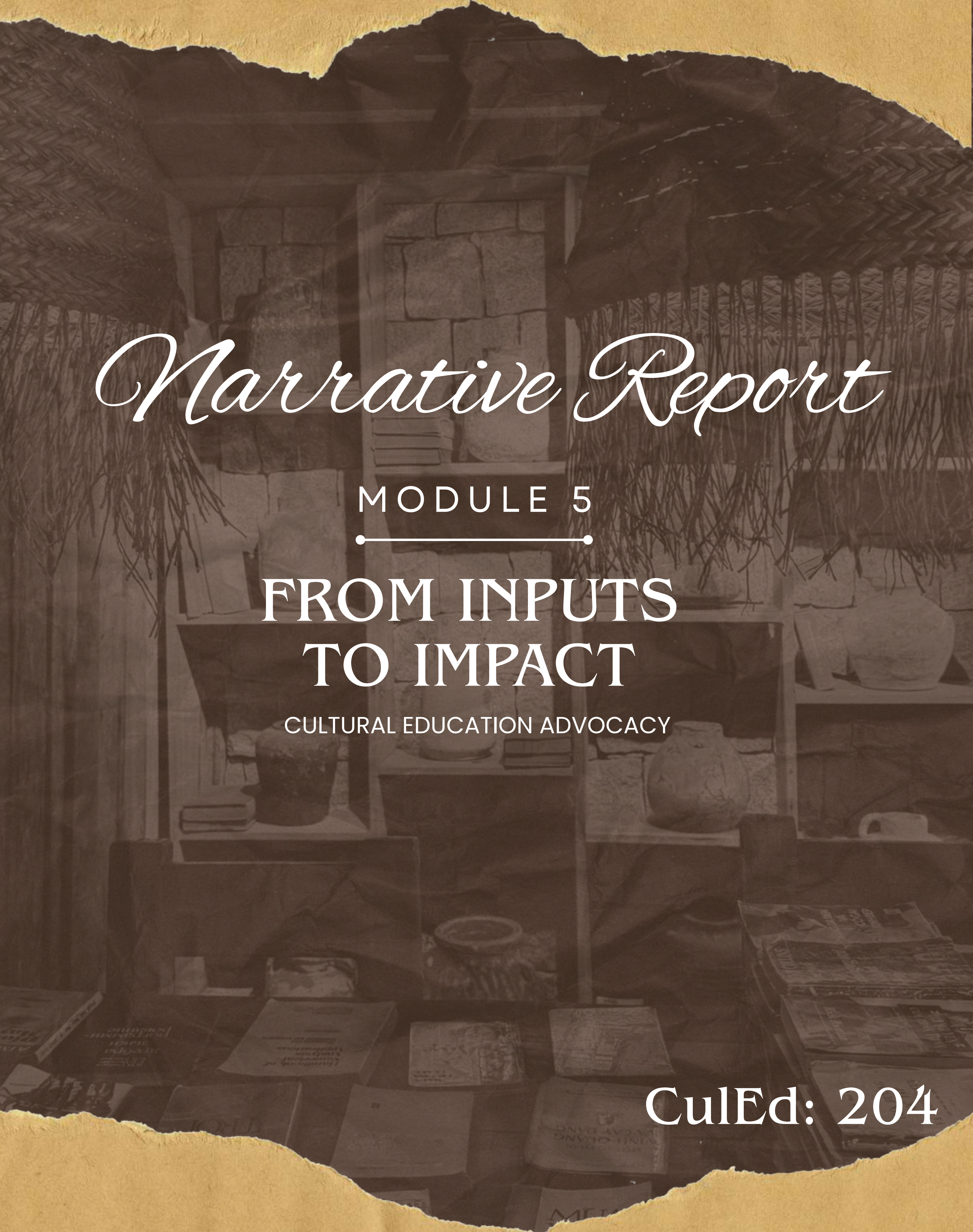
Tools like cultural literacy, Problem Tree Analysis, and the 4D Cycle support safeguarding traditions effectively.

Call to Action

Encourage advocacy, educational integration, and collaborative action to sustain Bakte Dance for future generations.

Video Presentation - Module 1-4

GRADUATE DIPLOMA IN CULTURAL EDUCATION



Narrative Report

MODULE 5

FROM INPUTS TO IMPACT

CULTURAL EDUCATION ADVOCACY

CulEd: 204

Narrative Report

The following narrative report details the culminating activity for CulEd 204: Issues in Cultural Education, titled "KALASAG: Mga Isyu, Usapin, Hamon at Suliraning Pangkultural." Held via online, hosted by the Asian Institute of Maritime Studies (AIMS), this program serves as a "shield" (Kalasag)—not of wood or steel, but of wisdom and critical thinking—defending Philippine identity against the eroding forces of modernization.

I. Opening Rites and Curricular Foundation

The event opened with the National Anthem, Prayer, and the AIMS Hymn, setting a solemn and patriotic tone. Dr. Randy Nobleza, the course professor, explained that the event culminated four intensive modules:

- Module 1: Navigating the VUCA (Volatile, Uncertain, Complex, and Ambiguous) world.
- Module 2: Developing Logic Models (Problem and Objective Trees).
- Module 3: Using Open Space Technology (OST) to select cultural icons.
- Module 4: Performing Appreciative Inquiry (SOAR)—Strengths, Opportunities, Aspirations, and Results.

II. Inspirational Messages from Cultural Defenders

Three leaders provided the theoretical and emotional framing for the research presentations:

- Dr. Jonathan C. Balsamo: He urged students to view their research as an ambag sa bayan (contribution to the nation), emphasizing that local history and heritage are the essential ingredients for national progress.
- Mr. Ronald Vincent B. Soliven: A dance professional, he highlighted the difficulty NGOs face in securing LGU support and the danger of "restagers" who prioritize creativity over the authentic identity of folk dances.
- Dr. Randy T. Nobleza: He tracked the course's evolution from in-person to hybrid modes during the pandemic, noting how it now integrates modern advocacies like the Rights of Nature and Futures Studies.

Narrative Report

III. Expansion of Group Advocacies and Frameworks

Group 1: Screen Isolation and Pakikipagkapwa-tao

Focus: The impact of AI and social media on loneliness and school violence.

- Theoretical Expansion: Drawing on Philosophy (Yu, 2026), they argued for swapping the online "I" for a communal "We," reclaiming pakikipagkapwa-tao as a moral duty. Their Sociology study suggested that physical heritage spaces act as "active shields" against digital isolation by forcing real eye contact and storytelling.
- Implementation (4-D Cycle): In the Discover phase, they recognized the existing strength of bayanihan in Filipino homes. To reach their Dream of digitally responsible learners, they Designed gadget-free classroom activities and proposed using Indigenous "peace circles" (Sorolla, 2024) to manage student conflict through restorative trust rather than cold punishment.

Group 2: Voces de Ternate

Focus: Preserving the Ternateño Chavacano language and cultural identity in Cavite.

- Logic Model: Their Objective Tree aimed to preserve the language through a strengthened curriculum that includes stakeholder feedback from teachers and community elders.
- OST Application: They utilized the principle that "Cultural awareness can begin at any moment" through a song or story.
- Implementation (4-D Cycle): The group Designed programs to support local ordinances that recognize Chavacano as intangible cultural heritage. Their Deliver phase focuses on revitalizing language use specifically within schools and homes to ensure youth-led continuity.

Narrative Report

Group 3: Reclaiming the Rhythm (Bakte Dance)

Focus: Revitalizing the Bakte Dance, a 1970s harvest ritual from Imus.

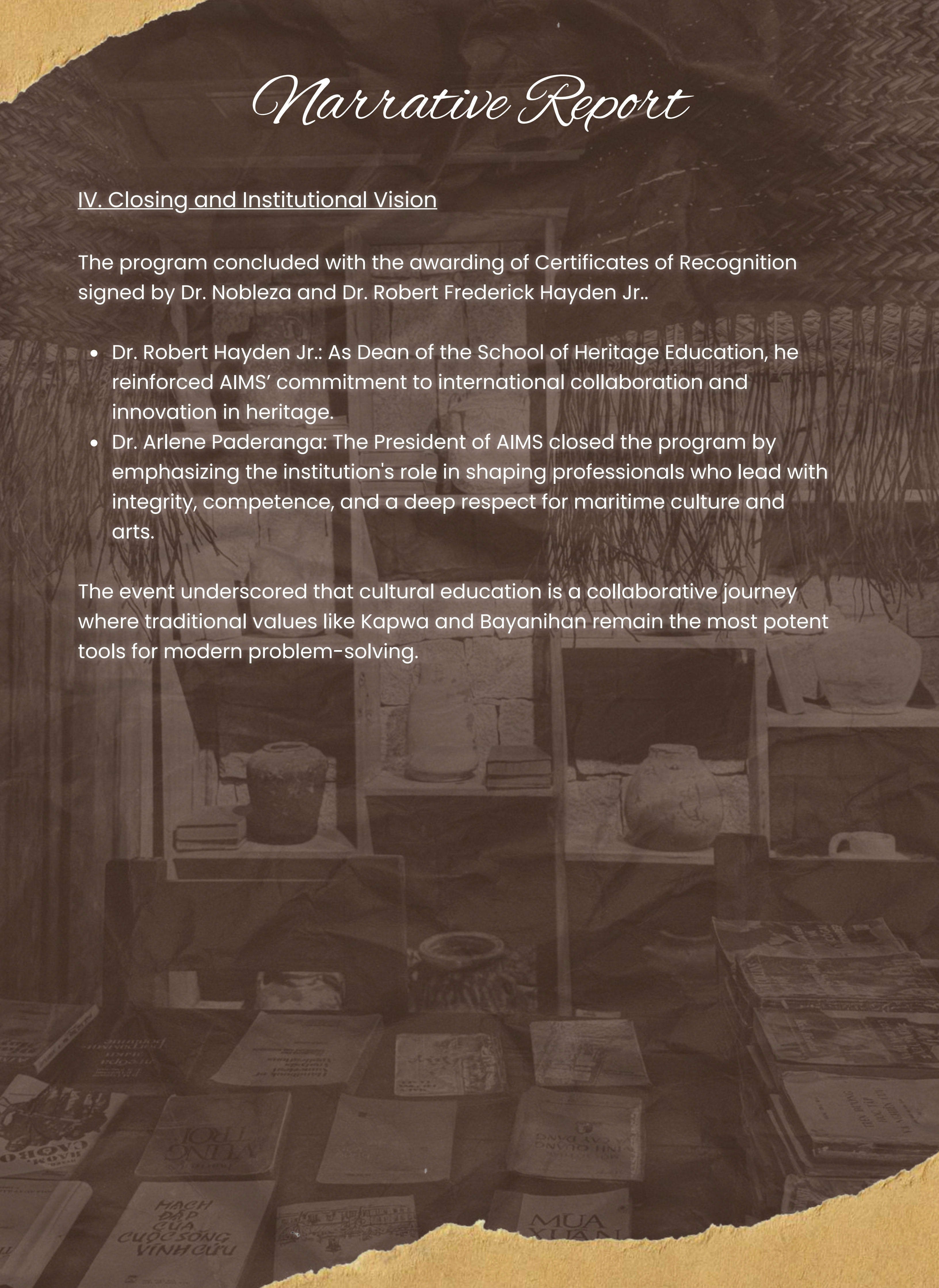
- Theoretical Expansion: They applied John Dewey’s experiential learning and Martin Heidegger’s "Sense of Place" to argue that Bakte is a pedagogical tool that helps learners answer "Who am I?". Natural Sciences were integrated by using the dance to teach seasonal agricultural habits.
- Logic Model: Their Problem Tree identified "Total Extinction" as the threat, caused by root issues like rapid urbanization and the commercialization of the dance into drug-linked "rave parties".
- Implementation (4-D Cycle): They sought to "Discover" the authentic 1970s harvest labor syntax. Their Design involved creating intergenerational OST circles in barangay plazas where elders and "youth tropas" co-create movement notations to be archived via student-led vlogs.

Group 4: Daloy ng Pamana

Focus: Water stewardship in Laguna through the Rights of Nature.

- Core Pillars: They combined Cultural Literacy (fisherfolk knowledge) and Culture-Based Education (Kapwa values) with the legal framework of the Rights of Nature—giving legal voice to the water itself.
- Logic Model: Their Problem Tree highlighted weak coordination among LGUs leading to pollution and health risks. Their Objective Tree proposed passing local water knowledge to the youth to strengthen community monitoring.
- Implementation (4-D Cycle): They envisioned a "Dream" where fisherfolk serve as "Bantay Lawa" (Lake Guardians). They Designed digital cultural maps and archives that combine local memories with scientific data to guide the lake's preservation.

Narrative Report



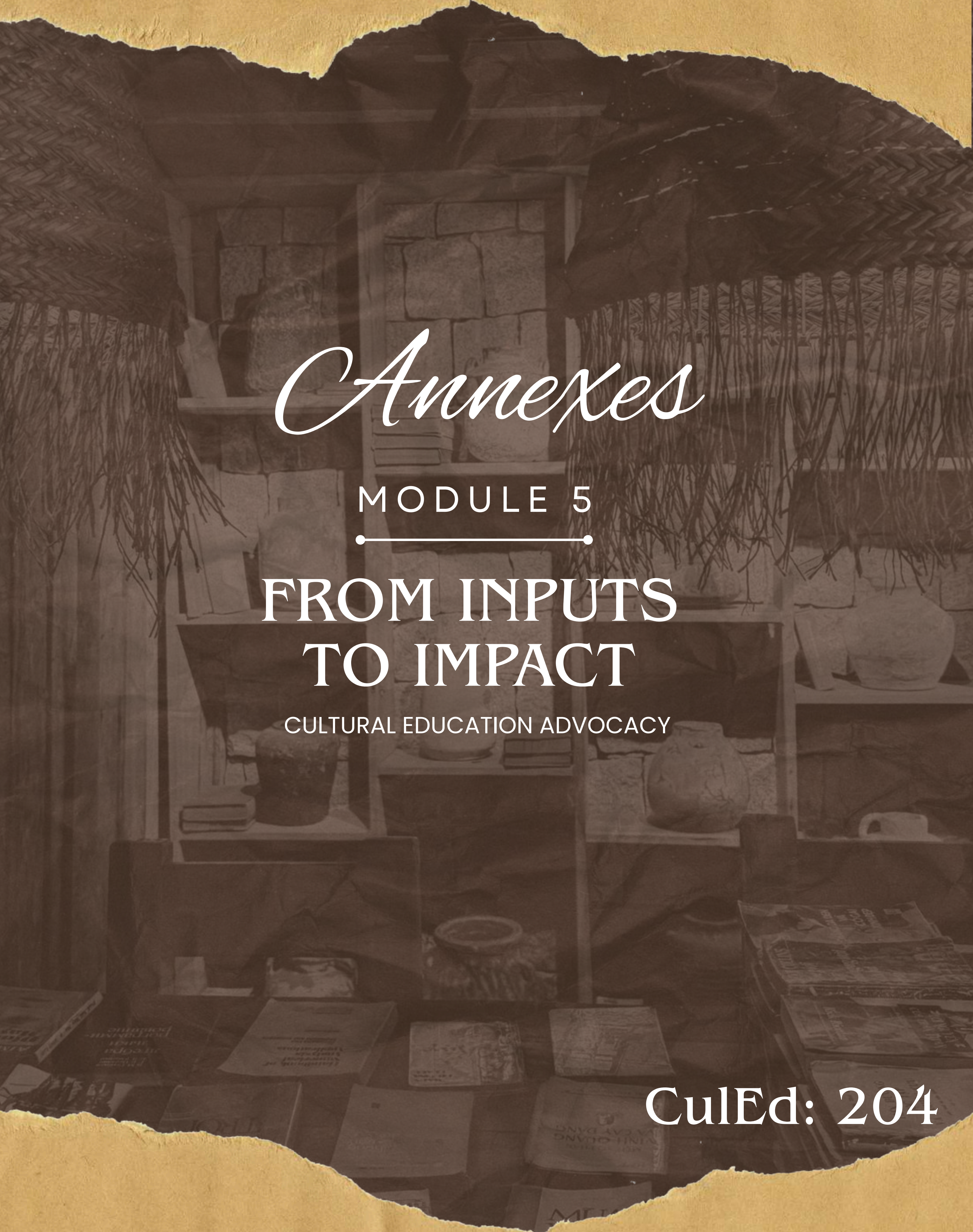
IV. Closing and Institutional Vision

The program concluded with the awarding of Certificates of Recognition signed by Dr. Nobleza and Dr. Robert Frederick Hayden Jr..

- Dr. Robert Hayden Jr.: As Dean of the School of Heritage Education, he reinforced AIMS' commitment to international collaboration and innovation in heritage.
- Dr. Arlene Paderanga: The President of AIMS closed the program by emphasizing the institution's role in shaping professionals who lead with integrity, competence, and a deep respect for maritime culture and arts.

The event underscored that cultural education is a collaborative journey where traditional values like Kapwa and Bayanihan remain the most potent tools for modern problem-solving.

GRADUATE DIPLOMA IN
CULTURAL EDUCATION



Annexes

MODULE 5

FROM INPUTS TO IMPACT

CULTURAL EDUCATION ADVOCACY

CulEd: 204

Annexes

Annex A: Digital Documentation of the "KALASAG" Culminating Activity

This annex provides access to the digital recording of the culminating event for CulEd 204: Issues in Cultural Education, titled "KALASAG: Mga Isyu, Usapin, Hamon at Suliraning Pangkultural," held at the Asian Institute of Maritime Studies (AIMS). The video serves as a "live recording" of the diverse cultural issues and advocacies developed throughout the course.

Description of the Content

The video documents the complete proceedings of the program, which represents the integration of four intensive academic modules: navigating the VUCA world, developing Logic Models, utilizing Open Space Technology (OST), and performing Appreciative Inquiry (SOAR).

Key Segments Featured in the Video:

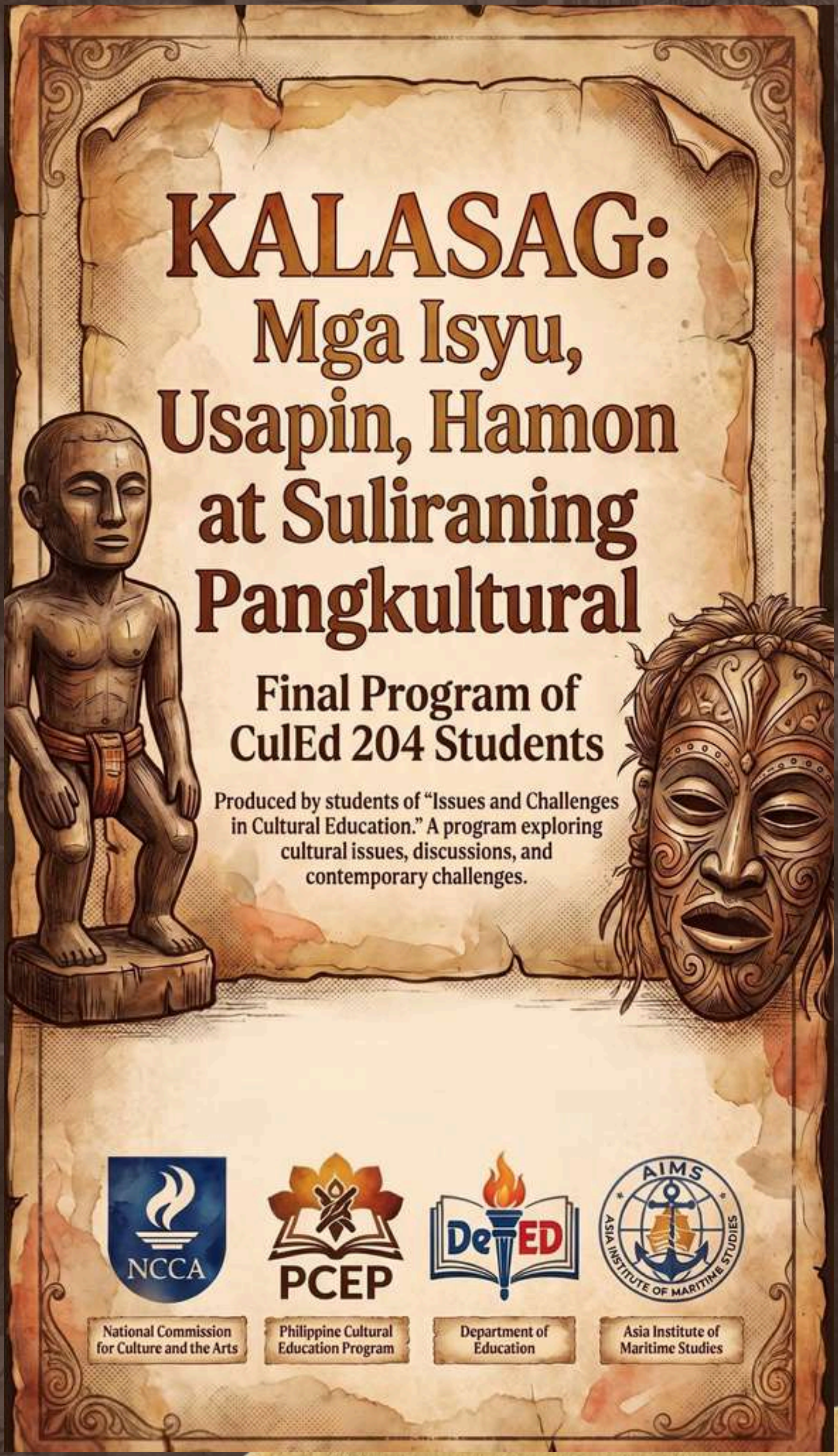
- Opening and Inspirational Messages: Includes the definition of Kalasag as a shield of wisdom and addresses by Dr. Jonathan C. Balsamo, Mr. Ronald Vincent B. Soliven, and Dr. Randy T. Nobleza.
- Group 1 Advocacy: Screen Isolation and Pakikipagkapwa-tao, exploring the impact of AI and social media on human connection.
- Group 2 Advocacy: Voces de Ternate, a study and documentary on the preservation of the Ternateño Chavacano language.
- Group 3 Advocacy: Reclaiming the Rhythm, focusing on the revitalization and institutionalization of the traditional Bakte Dance of Imus.
- Group 4 Advocacy: Daloy ng Pamana, a study on water stewardship in Laguna through the lens of the Rights of Nature.
- Closing Rites: The awarding of certificates and final remarks by Dr. Robert Hayden Jr. and Dr. Arlene Paderanga

QR Access to the YouTube Video
Scan the QR code below to view the full proceedings and individual group presentations on the official YouTube platform.

Annexes

Annex B: Official Program and Publicity Materials

This annex contains the foundational organizational and promotional documents for the culminating activity "KALASAG: Mga Isyu, Usapin, Hamon at Suliraning Pangkultural." These materials represent the "shield" of the event, defining its objectives, thematic framing, and the collaborative effort of the CulEd 204 students.



KALASAG:
Mga Isyu,
Usapin, Hamon
at Suliraning
Pangkultural

Final Program of
CulEd 204 Students

Produced by students of "Issues and Challenges in Cultural Education." A program exploring cultural issues, discussions, and contemporary challenges.

NCCA
National Commission for Culture and the Arts

PCEP
Philippine Cultural Education Program

DepED
Department of Education

AIMS
Asia Institute of Maritime Studies

GRADUATE DIPLOMA IN CULTURAL EDUCATION

MODULE 5

FROM INPUTS TO IMPACT
CULTURAL EDUCATION ADVOCACY

Graduate Diploma in Cultural Education

LEVEL II SCHOLARS